THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

THE CRITIC AGAIN PAYS HIS RESPECTS TO THE VERBALIST. CRAWLING IN THE GRASS AND SOARING IN THE CLOUDS. THE QUESTION OF "SPONTANEITY" IN ACTING. HOW IT IS REVEALED IN THE HISTORY OF THE STAGE. THE SCIOLIST WHO WINCES UNDER THE VOCABULARY OF ABSTRUSE THEMES.

In behalf of your many readers who take an interest in the occasional discussion of the principles of dramatic art, and who must turn from the other papers, which only narrate the incidents of dramatic exhibition, to THE MIRROR for any such novelty, permit me to pay my respects to one of the dramatic teachers, who, through your columns, addressed me personally by a name which I have never used in your columns and by which I am presumably unknown to your readers.

Mr. Alfred Ayres is a verbalist. I believe he has written a book on the proper use of words, and he certainly has occupied considerable space in THE MIRROR with the discussion of their specific gravity.

He now says:

> Mr. Wheeler is a poet and I am not; Mr. Wheeler likes to get into the clouds, while I am likely to keep down to the grass.

If Mr. Ayres were not an actor, and by the record a Shakespearean actor as well as a verbalist, it would not be worth while to notice this extraordinary confession.

What I have all along objected to is the grovelling tendency of Mr. Ayres' materialism; and here, in replying to me, his very first sentence is an admission of more than I ever claimed or asserted with regard to him.

You cannot, I submit, apprehend and interpret Shakespeare by keeping down to the grass. The Master himself was in the empyrean, and you cannot approach him by a puddle. He has got to be played with pinions as well as with punctuation.

A herbivorous actor who expects to reach the peaks of poetry disclosed in Shakespeare by keeping "down to the grass" would be more apt to play him like a Nebuchadnezzar than like a necromancer, and as I do not think it possible to keep in the grass without crawling and feel satisfied that a proper approach to Shakespeare demands soaring, Mr. Ayres, with all due reepect, appears to set me off as an eagle against himself as a snake.

Does Mr. Ayres, who is a professor of words, clearly understand the meaning of the word "poet?"

A poet is a maker. Did he intend that for me?

I point this out to distinguish the maker from the fakir. I accept the inadvertent compliment that is paid me, but I cannot overlook the inadvertent kick that Mr. Ayres is giving to himself.

On my side of the argument I have insisted that Mr. Ayres' arguments were fleshly and debasing; that they did not take into account the spiritual and poetic value of art endeavor. I have read in a book that all flesh is grass, and what the Bible asserted the butcher accented. I now understand Mr. Ayres to have accepted the grass standard.

Now we come to the question of "spontaneity" in acting. I have claimed a place for it on the stage. This is what Mr. Ayres has to say about it:

> Mr. Wheeler, it would seem, has yet to learn what we mean by *spontaneity* when we use the term in speaking of acting. We don't mean real, genuine spontaneity; we mean the *semblance* only of spontaneity.

Yes, I had to learn that, and I am glad to know now that when you were speaking of spontaneity you meant something else.

But I didn't. I happened to mean just what I was talking about, and that was—the essence and not the semblance of a thing.

"Genuine spontaneity," says Mr. Ayres, "the kind of spontaneity Mr. Wheeler talks about, is unknown to the stage."

If this sweeping assertion is a true one, then Mr. Ayres is right and I am altogether wrong. Poet as I am, it is necessary to prove that I am right by such arraignment of facts as I can command.

The first fact is this: Actors do not cease to be human beings because they become actors, although the materialistic teachers do their best to reduce them to machines.

Human beings are not simply embodied brains, as Mr. Ayres imagines. They are composite mysteries equipped with a furnace, a pump and a magnetic battery, and having affections and emotions as well as thoughts. The mystery not only thinks, but feels and acts. Nature and not art has ordained it so. Go one step further. This human mystery does some things by its will. But there are other things that are done for it without the concurrence of its will. For example, it never wills itself to weep or to blush any more than it wills itself to digest or to circulate its blood. These things belong to what are called the "unconscious nervous centres."

Mr. Ayres will say that I am now in the clouds. On the contrary, I am down to the hardpan of indisputable facts in positive science, which every teacher ought to be familiar with.

Human beings, unfortunately for these teachers who open shops, come into the world with a preordained equipment. They have a developing soul; they have vocal cords; they have affections and appetencies and emotions. All the elements of good acting are there in the man and woman. They are not laid on afterward by an artificial process. If you maltreat the child it will not have to inquire of "Blair's Rhetoric" or "Ayres' Verbalist" how to express its terror, its indignation, its helplessness. If you stab your neighbor he will not send for a rhetorician to inquire how he shall scream for help or for a master of emotion to know how he shall defend himself. Passion, hatred, love, revenge, mirth, joy, terror, are not bought at the corner store nor are they regulated by weight. They belong to the animal who lives and sometimes acts. They are part of his dual nature, sometimes regulated and disciplined, but never created by a reasoning brain process and often sweeping him into action with unconscious forces that he cannot understand or resist.

So far as all this is a peculiarity of the human being, does he cease to be human when he becomes an actor?

Certainly not. What he tries to do if he is an artist is to recognize and direct with his intelligence that only over which he has control. He pictures terror, love and revenge in his mind. If the picture is strong enough to affect his unconscious nerve centres we shall get what I have called spontaneity and what the world has often enough called by its pet names of genius, magnetism, sympathy, etc. If the unconscious faculties are not called into play we get the verbalist doing with a hard, pragmatic brain what ought to have been done by the heart.

This may be called the *a priori* argument.

There still remains the induction from the stage itself. Fortunately for me, the history of the stage divides actors into two classes. Those who have spontaneity and those who have not. Let Mr. Ayres run down the list of some of the best known. Let us begin with Kean. The obverse side is a Kemble.

Does Mr. Ayres know what contemporaneous distinction was made?

Let us take Edwin Forrest. Turn over this giant of spontaneity and what do you find on the same calendar: a Macready.

Take Rachel—wild, erratic, tempestuous child of genius—and there instantly comes up the formal, precise, studious Ristori.

You cannot get Salvini and Rossi into the same pint cup. You might as well try to shut Clara Morris and Ada Dyas into the same definition, or tie up the uncertain impulses of a Wilkes Booth with the studied formalism of an Irving.

Here are indicated two orders of actors. One order won the admiration of mankind; the other order won its respect. One order may be called intellectual actors; the other order ought to be called affectional actors. One order was always self-conscious; the other wasn't.

Mr. Ayres, with strange indifference to the distinction, has grouped the most unlike players under one sweeping generalization.

> Stage spontaneity of all the things an actor should acquire costs the greatest effort of the mind, and consequently is the most intellectual. It is this kind of spontaneity, this stage spontaneity, this art spontaneity, that makes Mr. Jefferson, Mr. Couldock, Miss Morris and Mrs. Drew the greatest players we have to-day in America. This is the kind of spontaneity that made Forrest and Cushman and all the great ones what they were. It may, very properly, be called measured and moulded, cut and dried, prepared-before-hand spontaneity.

Now there can be nothing so unlike in temperament, methods and results as Mr. Jefferson and Clara Morris, as Mr. Forrest and Miss Cushman. They do not belong to the same categories. Mr. Edwin Forrest's greatest triumphs were not the result of study, of mental application or intellectual provision, or cut-and-dried, prepared-beforehand brain efforts. They were marked by what Mr. Ayres elsewhere calls "slap-dash, hap-hazard, chaotic spontaneity." But they caught hold of the hearts of his countrymen as no subsequent efforts have done. It was only during the later part of his career that he became a student, and when he crowned his eventful life with a performance of Lear that transcended anything that had ever been seen on our stage, what was his testimony to that performance. When someone said to him, "Mr. Forrest, you have acted Lear better than I ever saw it acted," did he reply, "Ah, yes, I have at last cut and dried it, I have grown to value that spontaneity which isn't spontaneity. I have been all my life in the clouds feeling and suffering, now I am in the grass thinking?"

Was this Mr. Forrest's answer

Far from it. He said: "I act Othello, Spartacus, Macbeth, sir, but by God, I *am* Lear!"

Clara Morris resembles Mr. Joe Jefferson to the same extent that an April thunder-storm resembles a pastoral symphony. If there ever was a woman who exhibited less art and more nature on the stage, I never saw her. Even Lucille Western, who was a sort of histrionic Walt Whitman, was better regulated in emotion and had more power of will. If there ever was a conscious actor, it is Mr. Jefferson. He can count the house while reciting the tenderest portions of Rip Van Winkle. You only have to talk with Clara Morris half an hour to find out that she knows nothing whatever of her own processes. If you compare her Camille with Sara Bernhardt's you are forced by every view of the two subjects into the admission of a distinction between nature and art and of an acknowledgment that nature has its own efficacy quite distinct from art and oftener violates its rules than obeys them.

This view of the subject may be called the historic argument.

I have now to produce Mr. Ayres himself as an argument on my side. He cites the case of a distinguished actress who, upon being complimented and told that she must have imagined herself really to be the character she was impersonating, said: "Rubbish; not the least bit in the world."

"But you wept. I saw the tears."

"True, but it was not the character that made me weep; it was the sound of my voice; the realism of my accent." Mr. Ayres says:

> In other words, it was stage spontaneity, brain spontaneity, art spontaneity and not heart spontaneity, gizzard spontaneity, Wheeler spontaneity; nor was it reflex action, automatic action, unconscious cerebration or any bration but conscious brain bration.

Mr. Ayres has so many kinds of spontaneity to deal with that he has but one expedient. He dumps them all into one generality, just as he dumps all kinds of actors into one conclusion. He here insists that sounds and not the emotions which give rise to them produce tears. And his shallow woman who thought so would tell you when she found the water coming into her eyes at the tones of a dear voice come back that it was not due to affection or joy or tenderness, it was due to the larynx. A show of feeling must not in this grass system proceed from feeling. The character assumed must not produce emotion, but the means of producing it may.

This is reducing pathos to pitch, and I cannot help reminding Mr. Ayres that it is impossible to handle this fallacious pitch and not have the argument defiled. To say that the most precious manifestations of a palpitant soul are matters of accent and stage realism is to say that acting is built like a steam boiler and talents are so many rivets put on by the hammer of the teacher.

All this would have some warrant in fact if the human machine did not come to its task of acting adequately fitted out beforehand by nature for employing and expressing emotion. Emotion and its manifestation are a part of life. You would think to hear Mr. Ayres talk that the human being never knew of their existence till he went to the verbalist's shop, and then all he could learn about them was to get rid of them as soon as possible.

There is in all good acting as there is in all poetry and all great art some element of the mysterious and indescribable just as there is in all beauty. You cannot tell where the superb and fascinating grace of that girl resides. It overcomes you like a Summer's cloud. You cannot tell exactly what it is looks through the face of a Marlowe at times. To call it accent and stage realism is the cheapest mechanical summary. To say that tears are not caused by reflex action is to whistle down the winds the stark, staring, undeniable fact of exact science that tears are never caused by anything else. To say that a man cannot solve a mathematical problem without a conscious effort of his mind is the assertion of wilful ignorance, seeing that the history of mathematics from Thales to Newton furnishes us with hundreds of instances of men who went to bed and to sleep with stupendous geometrical problems on their minds and woke up with them solved.

"I'll tell you how Rachel was wrought upon by '*les émotions supremes du théâtre*,' says the anatomist, if you will only let me examine the cellular tissue of her brain." "I'll give you the spontaneity that isn't spontaneity," says Mr. Ayres, "if you will let me examine the accent and emphasis."

If Mr. Ayres were called upon to make love he would do it by putting a nickel of emphasis into the slot of his elocution and expect a bundle of emotion to fall out tied up with pink ribbons.

Of course this is keeping down to the grass.

Mr. Ayres' annoyance at my use of a technical phrase, "unconscious cerebration," and his attempts to be funny over it, only remind me that a sciolist who pretends to deal with abstruse themes is the first to wince under the vocabulary of those themes.

I was once taking breakfast in a miners' boarding house in the San Juan country. The table was full of rude, hearty men. But there was one refined young idiot in good clothes who had evidently come from the East, and who had the indiscretion to say politely and loudly, "Will you please pass *those* buscuit."

I never felt before how rash it is to bring the vocabulary of one set to the ears of another. *Those* was against all precedent and tradition at that table. From time immemorial it had been "them buscuit." A look of unutterable hatred and contempt settled upon the honest faces of the hardy miners. One of them immediately wanted "*those* butter passed down." Another audibly remarked that it would be good to waltz down *those* vinegar, and one scowling verbalist brought all his accent to bear on the observation that "*those* damned fool from the East was giving himself sweet-scented airs."

I believe the young man from the East, overwhelmed with shame and self-contempt for having failed to adapt himself to the dialect of these rude but honest men, went and hanged himself that night.

Will you kindly permit me to say to Mr. Alfred Ayres, that oppressed with a kindred opprobrium at having called the attention of this miner in the camp of art to one or two of the phrases of art, I now go and hang myself, so far as this discussion is concerned.

NYM CRINKLE.

RECENT ENGAGEMENTS.

CARRIE TURNER has been secured by H. C. Miner for a period of five years and will, it is said, be featured in a new play. T. J. Herndon has been engaged to play the Squire in a Midnight Bell at the Bijou Opera House, next Monday night; Helen Fox for The Twelve Temptations; Harry Atkins for My Partner; Horace Dawson for a short tour with Jane Coombs; Jennie Elbon, Mrs. James Jackson, W. W. Taylor, Robert Neil and John Dehany for The Night Watch, to be presented at Forepaugh's, Philadelphia, next Monday night; Phosa McAllister for Harry Kennedy's Lights and Shadows of a Great City company; Luke J. Loring for Newton Beer's Lost in London company; Hart Conway for a Midnight Bell company; Eugene Bertram and Bassett Willard for the Main Line company; Frederick Backers for Frederic Bryton's company.

DULUTH'S NEW THEATRE.

The Grand Opera House at Duluth, Minn., which was totally consumed by fire on the morning of Jan. 28, will be rebuilt on the same site by the owners, Messrs. Munger and Markell. They will also build a fine business block, separated from the theatre by an arcade covered with a glass roof. The new theatre will be a brick building, solidly built and practically fireproof, with the stage and body of theatre on the ground floor. The stage will be of unusually large dimensions. The house will have a seating capacity of 1,400 and will be ready to open next September.

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ONE OF FASHION'S FREAKS.

WHY is it that the balcony or first tier is frowned upon by fashion? It generally affords the best point of view in the house of the actors and the scene. It is decidedly the best place for hearing purposes. It is freer from draughts than the parquet. Its superior pitch nullifies the obscurating predilections of the big hat. It is usually a comparatively safe retreat from the nuisances perpetrated by the fellow that goes out between the acts.

And yet it is as clear as day that the balcony enjoys not one tithe of the favor that centres upon the region downstairs. For do not ninety-nine men out of every hundred that approach the box-office demand to be seated in orchestra chairs? Even the shy and pervasive deadhead feels aggrieved if he is put above his paying fellows. The monetary value of a seat in the balcony is the same as that of a seat in the parquet, yet even that fact, which ought—if anything ought—to carry its proper weight with the theatregoing members of this refined community, in which everything from sermons to sentiments has an equivalent in dollars and cents, availeth not. When the "orchestra," as it it erroneously designated hereabouts, is filled up, the balcony receives its unwilling quota; but were it not merely a question of capacity, and if the contingent of out-of-town, fashion-defying visitors did not come to the rescue, the tier between the gods and the swells would fare ill indeed.

It is only another foolish freak of the times—a silly prejudice which merits odium. But still, until the fashion changes or good sense asserts itself, we will continue to see the best seats in the house avoided and regarded with aversion and scorn.

THE HEALTH OF STARS.

HAS the careful observer noticed, or having noticed, analyzed the conditions governing the health of the stars of the profession? From the clock-like regularity with which, when business is good, engagements are filled, the proverbial infrequency of cessations because of illness during the pleasant state of things known as "a succession of crowded houses," it is plainly evident that receipts exercise an important influence upon the health of stellar attractions.

It is only the unsuccessful star who can really claim the privilege of getting sick. The ordinary, every-day member of a company can fall out of the ranks under the weight of one malady or another without causing much excitement or damage; the gap can be filled—there are always a dozen persons available to replace the invalided absentee. But the star is the show, if not the whole show; and the star cannot afford the luxury of illness—unless business is bad. In that case a ready-made doctor's certificate can appropriately take the place of the regular advertisements.

Of course there are some instances where profit or loss has nothing to do with the case, but they are as few and far between as the traditional angel's visits. After all, there is nothing that will more surely preserve a star's good health than prosperous business, and on the other hand nothing will more speedily undermine it than empty benches and a depleted treasury. The French, as the infallible solution to every human complication, give this advice: *Cherchez la femme.* In the event of the physical collapse of a stellar body we can substitute for that the instruction, *cherchez* the box-office returns!

THE AMATEUR RECRUIT.

THERE is among professionals an ingrained distaste for those accessions to the stage which came from the ranks of the amateurs. A prejudice exists that all these people have no other recommendation beyond social prestige and no other ambition beyond the gratification of a senseless lust for publicity.

It is undoubtedly the fact that in several conspicuous cases amateurs answering to the current theatrical notion have swept into the theatre with nothing but their faces, their clothes, their "gall," and the industrious amiabilities of the paragraphers to carry them. And it is true, also, that they have managed to win, or snatch, or coerce from the public a certain degree of patronage. But these brassy invaders must not be confounded with the large number of intelligent, refined, well-bred men and women who have brought their talents to the stage from the drawing-room and have quietly and modestly risen by perseverance and ability to the level of trained and accomplished players.

Surely the profession cannot afford to elbow off talent and mentality simply because they wear good clothes and have had the misfortune to belong for a time to the more or less ornamental circle of the *dilletante*. The list of men and women who have steered into broad professional channels from the shallows of what, as a term of contradistinction, many of us are pleased to designate as "society," is large and honorable, embracing many of the most distinguished theatrical names of the time.

An actress, who was herself an amateur not many years ago, but who is now a popular and widely-known artiste, has recently made a strong and sensible plea for the abatement of the sweeping professional prejudice against amateurs as a class. She says: "Society amateurs seldom commence with the avowed intention of revolutionizing all things theatrical or of teaching old professionals how to act, so I hope my sister and brother artists will not set their faces against them. Let them come with their WORTH costumes and elaborate productions and both the paying public and the stage will be sure to reap some benefit from their efforts. The truly talented and studious will succeed, while the less gifted and painstaking will drop out of the players' world as suddenly as they came into it."

A DOUBTFUL FOUNDATION.

IN other days whoever had occasion to pass frequently through Nassau Street crossed an object that could not but attract his attention. It was a youngish woman who conducted an apple stand at a corner of one of the cross streets. Almost before one's eyes she underwent a change, increasing obviously in her periphery. As the season advanced her adipose assumed a great and greater circumference and she might have been truly accounted a live body swathed as are the attenuated corpses of Egyptian mummies.

It was noticeable that as her bulk extended her customers gave more attention to her integuments than to the wares she offered: her fruit shrank to nought. Bye-and-by, after the season had passed, she herself fell away to a mere cypher, and left only a skeleton huckster of damaged apples. In a like direction the thoughts of the observer recall the grand expedient employed by the almond-eyed Oriental to secure roast pig, namely, by placing a toothsome porker in his dwelling house and setting fire thereto, whereby he insured for himself the most delicate crackle to be had in the whole Asiatic circuit. He gets the crackle but he loses the house. The most idiosyncratic prime cause for these later exhibits seems to have a root in the soil. This multitudinous apparelty and the like would appear to have been derived with us from the Dutch females who formerly inhabited these acres, where they spread their numerous petticoats and contended who should raise the largest cabbage.

These eminent examples and precedents would seem to have inspired the sumptuary ambition of our town. In a whirl of dry goods and supernumerary fashions there has risen up those who combine the bulky wardrobe of the apple vender, the incendiarism of the Chinaman (securing their crackle but losing their heritage), the traditional spread-out of the Holland frau and the green growths of the cabbage.

They are built up like our city itself on a substratum of silks and calicos thrown in like the waste to fill in the gaps and finish a doubtful foundation for any structure that may be put upon it.

PERSONAL.

GRISWOLD.—It is rumored that Mrs. Griswold (Annie Robe) will return to the stage next season.

THOMPSON.—It is said that Denman Thompson is at work on a play in which he will be seen in an entirely new and original character.

CAMPBELL.—Isabel Campbell has signed with Daniel Frohman to fill the ingenue roles with E. H. Sothern in Lord Chumley and The Highest Bidder. She has also signed to fill the comedy juvenile roles of the Lyceum Theatre next Winter.

IRVING.—Henry Irving's appreciation of the success of Herman Vezin, who played Macbeth while he was ill, was attested by the presentation of a purse of 250 guineas and a ring containing a miniature of Shakespeare, set with brilliants.

RHÉA.—Mlle. Rhéa has just completed negotiations for a new play on a historical subject, which will be the chief feature of her repertoire next season.

DAVIS.—A benefit to J. Charles Davis, the popular manager of H. C. Miner's attractions, will take place at the People's Theatre on the afternoon of Thursday, March 14. A number of volunteers have tendered their services, and seats and boxes have been purchased at round sums by Judge Gildersleeve, Mrs. Langtry and John Stetson.

GILMOUR.—It is among the rumors current regarding certain actors that J. H. Gilmour, who has made a distinct success in the role of the Earl in Little Lord Fauntleroy, may star in a similar part in the future.

ARONSON.—Edward Aronson left the Actors' Fund, of which he was one of the trustees, a small legacy.

RANDALL.—W. W. Randall left this city for Jacksonville, Florida, on Friday last. He will be gone about ten days and hopes to complete arrangements while absent for a complete Southern theatrical circuit.

SHANNON.—The engagement of Effie Shannon by Charles Frohman covers a period of three years.

GILLETTE.—Wm. Gillette will accompany Charles Frohman and David Belasco to San Francisco in May.

MANTELL.—Robert B. Mantell produced The Corsican Brothers in Baltimore to good business all last week. This week the play will be presented in Washington.

COGHLAN.—Rose Coghlan is playing a successful two weeks' engagement in Jocelyn at the Walnut Street Theatre, Philadelphia.

MULOCK.—Marie Mulock is reported to have made pronounced success in the traveling Sweet Lavender company as Minnie, the part played by Georgie Cayvan at the Lyceum Theatre.

RYLEY.—Thomas W. Ryley, of Hanlons' Le Voyage en Suisse company, was married recently to Emily Bancker, the leading lady of the company.

WILTON.—During the afternoon service at the Little Church Around the Corner on last Sunday the ten-year old daughter of Mr. and Mrs. George Wilton was baptized by the Rev. Dr. Houghton. The little one was christened Annie Helen, having been named in honor of her aunt, Annie Helen Blancke (Mrs. James Neill). She is already enrolled as a member of the Actors' Fund.

BERKLEY.—Little Olive Berkley is making a great name for herself in London. She has become the rage of the drawing-rooms and clubs of London, and on the 15th of March she is to recite at the Royal Albert Hall under the immediate patronage of the Princess of Wales.

VANDERFELT.—E. H. Vanderfelt has been engaged to create the leading part in Shenandoah, which opens its season next September. He is Bronson Howard's choice for the role.

SCHELL.—Hattie Schell, formerly of The Wife company, was married on Thursday last at the Little Church Around the Corner to Lieutenant Godfrey L. Carden, of the United States Navy. Uncle Ben Baker gave the bride away. Mrs. Carden will, it is said, permanently retire from the stage.

LEWIS.—James B. Lewis, the popular treasurer of Tony Pastor's, is back again at his old post. Mr. Lewis is a favorite with the patrons of the metropolitan home of vaudeville.

MARTINOT.—Sadie Martinot will sail for Nassau to-morrow (Thursday) and will sojourn during the remainder of the Winter in the Bahamas.

GLENNY.—Charles Glenny, who has been lent by Henry Irving to support Helen Barry in A Woman's Stratagem at the Union Square Theatre, arrived from England on Wednesday last on the *Servia*.

CAREY.—Edna Carey, who closed with A Dark Secret last week and reached town on Monday, has decided not to go to San Francisco with the Little Lord Fauntleroy company. The reason for this determination is ill-health.

BIGELOW.—Sadie Bigelow will wed, a few months hence, a prominent citizen of Sioux City, Iowa. She will retire from the profession.

LETHCOURT.—H. J. Lethcourt, who is now in London, writes that he has seen a report in the American papers to the effect that he recently succeeded to a large estate and money-bags galore. "Would that I had!" exclaims the truthful Mr. Lethcourt. "Please contradict the report in your excellent paper. I have *not* retired from the stage and I shall be disengaged next Autumn when I close my second tour with Kate Vaughan. If, in the meantime, I should come into a fortune I shall in all probability build a yacht and bring it over to your side with a challenge to my good friend, Captain Billy Crane."

GRANGER.—Maude Granger is to star in J. K. Tillottson's new local play, Two Lives, which will be produced at Niblo's March 4. Miss Granger will be supported by Charles Maubury, Charles R. Welles, Dan Collyer, Helen Beaumont, Ollie Craig and others.

BATEMAN.—Victory Bateman, leading lady of the Creston Clarke company, was taken quite ill in Kansas City, and was unable to appear. Laura Alberti, who joined the company at once, takes her place temporarily.

PAUL.—There is to be a great Beauty Show in London next July, and Howard Paul, who is a connoisseur of female loveliness, is to be the manager. All the exhibits will inhabit silken pavilions, wearing a distinguishing flower, and the public will vote a *grand prix* of £100 to the favorite. The show will wind up with a "Beauty Ball," at which the candidates will assist.

FISKE.—In several of the obituary notices of Mary H. Fiske errors appeared regarding her relationship to others bearing her last name. Mrs. Fiske was not the wife of the editor of THE DRAMATIC MIRROR, as has been stated, but of Mr. Stephen Fiske, dramatic critic of the *Spirit of the Times*. The reference to the latter as the brother of Harrison Grey Fiske in a late number of the London *Dramatic Review* was also erroneous. They are not related.

TEARLE.—Osmond Tearle recently played in Dundee, Scotland, in the role of Virginius to large business. The press of the city went into raptures over his performance, one of them comparing him favorably with Kemble, Brooke and Macready.

ALLIGER.—James H. Alliger, who is now conducting the Southern tour of the Selika Concert company, was tendered a substantial benefit at Macon, Ga., last week.

NEVILLE.—George Neville, of Maggie Mitchell's company, denies that he was at the Park Central Hotel, Hartford, at the time of the disaster as has been stated. He left for this city on the "owl" express train on Sunday night three hours before the explosion.

WEBB.—Mrs. Harriett Webb, the popular reader and teacher of elocution, announces a course of six readings to take place during Lent at her rooms, No. 124 West Twenty-third Street, on Tuesday evenings and Thursday afternoons.

LOGAN.—Writers of the better class of fiction are now prudently holding the right to dramatization of their works. This has been done by Celia Logan in the case of her novel, "Her Strange Fate," issued by Belford, Clarke & Co. It is a story abounding in strongly individualized characters and intensely dramatic situations, which by their peculiar construction and the crisp effective dialogue associated with them would seem to have been originally intended for the stage.

CLAYTON.—Estelle Clayton is playing in the North at present, where her success is even more pronounced than it was in the South, where she has made return dates for next season through the entire circuit visited. Her season will close about the middle of April.

MILLS.—J. E. Mills, the advance agent of the He, She, Him and Her company, is the possessor of a Mexican dog one year old, which weighs but five ounces. The lilliputian pet is the gift of San Antonio friends.

BURROUGHS.—It is announced that Marie Burroughs, of the Madison Square Theatre company, intends starring next season.

SHERIDAN.—Emma V. Sheridan, one of the brightest and most gifted of the younger women in the profession, has signed with Manager Field, of the Boston Museum, to play leading business in his company for the next three seasons. Miss Sheridan needs only such an opportunity as this engagement will afford to develop the rare capabilities of which she has already proved herself possessed in the Mansfield and Keene companies and elsewhere. Boston playgoers are to be congratulated on this important acquisition.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It is amazing to me that professionals and other travellers will tamely submit to being baked alive on the rail. Nine times out of ten on entering a car its atmosphere is found to be stiflingly humid. The one idea of the employés having charge of the heating apparatus seems to be to put on the full head and fry the passengers in their own fat. Foreigners say that one of our national vices is the maintenance indoors of an unhealthily high temperature, and no doubt it is this as much as anything else that makes pneumonia and kindred troubles so prevalent among our people. But the cars are worse than houses at this season. Ill-ventilated, stewingly hot, they form a valuable adjunct to the myriad forces of disease and death.

✣

The last thing Selina Dolaro wrote that had a theatrical interest was "How We Died," the weird sketch published elsewhere in this issue of THE DRAMATIC MIRROR. Mr. E. Heron-Allen collaborated with her in its production. He tells me how it came to be written. They were seated on the piazza of a cottage on the Long Island seashore one morning last Summer when an old tramp who represented that he had seen better days approached and asked for food. He was extremely loquacious and his doddering talk suggested a character for a sketch—a man who had had a terrible experience, and in whose recital of it little details constantly appeared—to the ready mind of Mme. Dolaro, who sent him to the kitchen for refreshments and immediately set to work outlining the little sketch which is now given in these columns as an interesting literary relic of the brilliant woman who is gone from our midst.

✣

Both in Paris and London certain clever men and women of the stage find profit and reputation in drawing-room appearances. Society takes delight in the entertainment thus afforded and it is willing to pay well for the fun. The actors, having told their little stories or sung their little songs or delivered themselves of their little imitations, receive their pay and betake themselves homeward, neither expecting nor wishing to receive any social attentions. Several able and enterprising players in our own city have recently introduced the idea and it is becoming quite the thing for fashionable folk to summon some jovial comedian or mimetic actress to their drawing-rooms before the dance or after the feast to amuse their guests; but it cannot be said that the custom is altogether praiseworthy or that it is entirely pleasant for the entertainers. The amuser, receiving pay for the service rendered, must needs appear something in the capacity of the court jester of old. When he has sprung his jokes, sung his ditties and exhausted his quips there is nothing left for him but to put on his coat and vanish, feeling perhaps that he is a good deal cleverer and better qualified to mingle with the people with whom he has been in contact than many in his audience. His good old American pride has received a shock which even the crisp bills in his pocket can't render oblivious. For this reason, if no other, our actors will find it more comfortable and satisfactory and dignified to keep their talents for the footlights and to dispose of them nowhere else. The custom under existing circumstances and conditions may be a good one in Paris and London, but it will scarcely do here.

✣

Frederick Archer, the critic and organist, tells me that he has given up musical journalism forever. "It was seductive," he said, speaking of *The Keynote*, "but it didn't pay. I intend to locate in the West, at Milwaukee. It is wonderful to what a point of development musical taste has advanced in the Western country. They know a good deal more about music there than in the East, for they cultivate it seriously and intelligently. I went through Manitoba recently and the ripe musical knowledge of the people with whom I came in contact was simply amazing."

✣

The Canadian customs officials at Suspension Bridge are not over-particular in their examination of passengers' belongings, but the United States officials that descend upon those emerging from the land of the snowshoe and toboggan are apt to make their investigations the reverse of perfunctory. An actor who came over the border last week tells me that they would have made him pay duty on his conception of a new part, if he hadn't sworn on his halidame that it was absolutely worthless and introduced the head inspector to the contents of his private flask.

✣

Helen Lamont is entitled to the palm as the operatic galvanizer *par excellence*. With all the splendid resources of the Casino to back him, Mr. Aronson couldn't make a go of The Yeomen of the Guard, but Miss Lamont and her company have succeeded in making it a very popular card on the road. They manage to put an elsewhere unachieved life into the music and altogether to give Messrs. Gilbert and Sullivan's normally dreary piece a vast amount of attractiveness. Miss Lamont will probably make a conquest of our public some day when she makes up her mind to storm the metropolis.

✣

And so, Mrs. Humphrey Ward willy-nilly, "Robert Elsmere" in its dramatic shape is to be produced after all. It is a pity that both the request of the esteemed author and the book's utter unsuitability for the purpose of playing should be deliberately disregarded. Unless some miraculous inspiration has seized the dramatist I do not see how the piece can well be other than a disastrous failure.

✣

Selina Delaro's story, "Bella Demonia," the strange history of which first appeared in THE DRAMATIC MIRROR, is out in *Lippincott's* for March. It is evident on the face that the novel was filled out from the play, for the scenes shift in the fashion of a five-act drama; short, crisp dialogue takes the place of narrative, and the pages bristle with action, incident and dramatic situation. As a story "Bella Demonia," with its brisk and exciting events and its interesting characters, of whom there is about an equal number of good and bad, will undoubtedly meet with a good deal of popular favor. As a play (unless the public has grown aweary of the Russian or diplomatic style of drama) it should stand an excellent chance. The character of the heroine, a princess turned political spy, reads as though it had been created for Rose Coghlan. Nobody else, I should think, would play it so pewerfully.

✣

A charming little actress of my acquaintance visited Florida two or three years ago and after the manner of tourists brought away with her a baby alligator about eight inches long. She has kept it alive ever since by dint of an intelligent appreciation of its gastronomical wants, satisfying its epicurean requirements with dainty bits of raw beef in Winter and a plentiful supply of the *musca domestica* in Summer.

"How is it you don't tire of the ugly creature?" an inquisitive female friend asked her the other day.

"How stupid! I'm raising him for a bag, of course."

"Well, at his present rate of growth, by the time your hair is grey he'll do for a pocket-book."

✣

Since THE DRAMATIC MIRROR brought about the reform in the heating and cleaning of dressing-rooms there have been comparatively few of the old complaints heard among the members of traveling companies. Of course the dressing-rooms generally are not luxurious or even as comfortable as they ought to be, but they are now habitable and decent, at all events. I learn, however, that the manager of the opera house at Ypsilanti has not awakened to the fact that actors are human beings, and therefore sensible to those atmospheric eccentricities common in Michigan as elsewhere. A company which appeared there not long ago had to break the ice in the water pitchers when the performance was over, and some of them contracted serious colds from exposure to the frigid temperature of the dressing-rooms. Complaint to the employés brought no satisfaction further than that one fellow, more communicative and less discreet than the rest, vouchsafed the information that the manager couldn't allow fires to be lighted until evening, as he considered them a piece of wild and foolish extravagance.

✣

Many good stories are told of Matt Snyder, but here is a new one. While stage manager of a certain company he used to teaze a couple of the girls, telling them they were positively the worst actresses in the profession.

One night he asked them, guying aside, whom they really considered the worst actresses in the business—he had a bet on it.

One said she had seen Mrs. Potter at a matinee and that nothing could be worse. The other was willing to wager a whole week's salary that Genevieve Lytton could give Mrs. P. points in bad acting and beat her.

During the next act Mr. Snyder went to their dressing-room door and rapped.

"Miss Lytton and Mrs. Potter," he shouted, "the stage is waiting for you!"

✣

From Monte Carlo Don Carlos De Garmo sends me some scraps of gossip under date of the 8th inst. "The season here has been uneventful as regards large winnings," he says. "No one as yet has waked up the place. The weather is lovely. Although a number of Americans are here the professional colony is small this year. Among those I have seen are Mrs. Willie Edouin, John Morris, Mrs. Bernard Beere, Charles Wyndham, Miss Woodford; Madame Kate Rolla, Madame Nordica, Signor Foley, Henry Pettitt, Silver King Herman, and George R. Sims. The belle of the season is Miss May, of Baltimore, a sister of the erratic Fred. The American man-of-war *Lancaster* is lying at Villfrance. The officers gave a matinee *musicale* last Tuesday afternoon, which six hundred people attended. James Gordon Bennett was present in a particularly jovial state of mind and body. The carnival season at Nice begins next week. Maurice Grau arrives to-night in advance of Sara Bernhardt." Mr. De Garmo is managing Mesdames Nordica and Rolla. They sang both at Nice and Monte Carlo with great success. Madame Rolla goes on a tour of the principal cities as far as St. Petersburg under his direction.

✣

From Mr. Falk, the photographer, a fine portrait of Mary Fiske in crayon has been received—a thoughtful gift to THE DRAMATIC MIRROR. Accompanying it came the following letter:

My Dear Mr. Fiske:

The portrait just sent you pray accept as a tribute to the memory of our lamented Mary Fiske. She had many and sincere friends at the gallery, and we feel her loss to be a personal one. If you will put the picture somewhere in the office of the journal for which she worked so well and faithfully we will feel gratified. Yours very truly.

B. I. FALK.

Mr. Falk's souvenir is dearly prized by us all.

✣

In my remarks the other day about Fanny Rice's vocalization in Nadjy I meant no offence to the sensibilities of that bright and engaging young actress. A friend urges in her behalf that except for her topical song—which doesn't furnish a gauge of her capabilities—Miss Rice is in every other number obliged to dance at the same time that she sings, which, it must be admitted, is a trying ordeal for any vocalist, however accomplished. I am glad to be able to let this consideration now temper what I have previously written about the lady, and to assert, at the same time, my admiration for her winsome ingenuousness, her charming vivacity and her striking prettiness of feature.

✣

Under the soubriquet of "The Sage" many of the late Charles Carroll's clever *mots* and ingenious verbal twists formerly appeared in these columns. A day or two before his fatal illness he left the following pars. on my desk—the last eccentricities of his playful fancy:

"An eccentric Hebrew, it would seem, has recently shot his wife for declining to take a bath! As cleanliness is supposed to stand in intimate relation to godliness, the revolver, for once, takes rank as an essential weapon of moral propaganda. Should the reform thus initiated become general, the Sage opines, that the New Jerusalem may turn out a pleasanter sojourn than he had hitherto feared."

"The Sage reads in the works of a brother philosopher, Montaigne, of a people who eat their grandfathers, esteeming this the most honorable form of sepulture. He classifies the delusion as a form of inherited *tomb-er*."

THE STORY OF KAJANKA.

Kajanka, the big spectacular production which goes on the road next season, under the management of C. A. and J. G. Miller, opening at Columbus, Ohio, Sept. 16, will be one of the most magnificent spectacles ever produced in America. The story of the spectacle is an interesting one. The title is the name of a Janish idol, the Jans being a community of Hindoos, part of whose religious belief is that the souls of the departed abide in idols. The first scene opens in Beelzebub's cave in Hades. Beelzebub, who will be represented by a beautiful woman, to augment the power of her husband to capture mortal souls, conceives the plan of placing her son in the idol commemorating Kajanka. To accomplish this she uses a talisman stolen from Electra, Queen of Electricity, who having on a former visit tried to develop Beelzebub's nature, allows her to use the talisman to see if she is capable of reform. As soon as Electra discovers the use to which her talisman has been put, to punish Beelzebub, she imprisons the latter's son in the idol for a hundred years, thus cutting off all communication between mother and son, and thereby destroying the plan.

The second scene shows the interior of the Janish Temple with the two sects, the Brahmins and Jans, in open rivalry, and gives Kajanka's occupant ample chance to show he is truly the devil's son. This scene will be one of the most gorgeous ever put on the stage, the entire interior glittering with gold. A ballet also takes place, during which a Danæ-like shower of golden rain will pour upon the stage. The scene then changes to the exterior of the temple by moonlight, showing a grand procession of Brahma in his chariot reviewing the Nautch dances, and winding up with many religious ceremonies illustrating the triumph of Kajanka.

The second act shows the interior of an artist's studio, ninety-nine years and 362 days afterward. Kajanka's idol is discovered in a bric-a-brac shop in London and is purchased by a lady who presents it to her *fiancee*, an artist, who places it in his studio. While there, the idol frightens servants and everyone else who enters the studio and causes a number of complications. The modern Theosophist Shola, of India, explains the cause of all the trouble, but gets laughed at. He arouses the anger of the idol, and gets himself into trouble. The second scene of this act takes place in a London street, and simply illustrates the tribulations of all those that come in contact with Kajanka. The third scene is the same as the first. The idol is destroyed, the devil's son is liberated, and claimed by his mother. Electra appears and calls forth numerous characters from the Goddess of Joy, the ballet of the roses is given and the scene ends in an original dance.

The third act consists entirely of pantomime, the first scene transpiring in a gymnasium, and numerous specialties will be introduced. A calisthenic ballet will be given with a clown premier. The second scene of this act takes place in a tenement house in Harlem, introduces some more specialties, and winds up with an earthquake, which is said to simulate the earthquake at Charleston. The spectacle will end with a scene in the clouds, showing all the different characters awaiting the arrival of Electra, who appears as the rising sun and driving a four-in-hand chariot.

Kajanka will be produced in New York Dec. 2 at Niblo's Garden, for a run of six weeks, and will only play in the large cities. The entire tour has been arranged by Arthur Miller.

OPERA HOUSES BURNED.

Myers' Opera House, the handsomest theatre in the State except the New Academy of Milwaukee, was completely destroyed by fire on the 21st inst. The flames broke out at 2:15 P. M. The origin of the fire is unknown. An hour after the flames burst out nothing of the fine structure remained but part of the front wall. The saving of any of the fixtures was impossible, the flames spreading so rapidly that even the firemen could not remain in the doomed building. The structure was in a handsome brick block in the heart of the city. The loss on the Opera House is $50,000; no insurance. Three years ago it was entirely remodeled, the improvements made costing about $25,000. Manager Myers has cancelled all dates for the remainder of the season. No definite arrangements have yet been made in regard to building a new house on the site of the one destroyed.

Walton's Opera House at Butler, Mo., was totally destroyed by fire on Saturday night, Feb. 16. The building was insured for about half its value. The house will probably be rebuilt in time for next season.

ABOUT TWO LIVES.

Sam Alexander, manager of the company which is to appear in Two Lives at Niblo's next Monday, unbosomed himself to a DRAMATIC MIRROR reporter as follows:

"Everything looks auspicious for the company at present. We play Bridgeport, Meriden and Stamford Thursday, Friday and Saturday. By that time the piece will run smooth enough for a metropolitan performance. After the engagement at Niblo's, the company is booked at good stands up to May 1. Maude Granger, who enacts the role of Ethel, has not been seen in New York for several years. She is all wrapt up in the part and feels that it affords her splendid opportunities for good acting. The burglar's den scene gives ample scope for melodramatic effect, while laughter and tears are about equally divided throughout the piece. The comedy part, given to Dan Collyer, has very funny lines and no one can make more of it than he will. The cast also includes Charles B. Wells, Charles C. Maubury, Helen Beaumont, Carl Smith, Alfred Beverly, Ollie Craig, Dyke Brook and Ollie Stoddart.

"The author, as you know, is J. K. Tillotson, who also wrote Lynwood, Queena and The Planter's Wife, in which Miss Granger starred throughout the country. Mr. Tillotson is personally conducting the rehearsals, and everybody is working hard and sanguine of success. The scenery of the burglar's den, the Fifth Avenue mansion and the Summer home on Long Island are all effective, and you can depend upon the piece being handsomely put on and well acted."

J. F. CONKLIN, on behalf of a number of Western theatrical managers, will meet the New York representatives of the Western railroads in this city this week for the purpose of discussing the matter of lower theatrical rates on the railroads throughout the Western circuit, and especially between Chicago and St. Paul.

H. L. DENISON, of the Held by the Enemy company, and Celia L. Wentworth, of the Jule Keen company, were married at St. Paul's P. E. Church at Erie, Pa., Feb. 10.

SAM ALEXANDER is the manager of J. K. Tillotson's new play, Two Lives.

DURING the ensuing Summer season Verner Clarges, now with Rose Coghlan, will play first old men at the Soldiers' Homeat Dayton.

AT THE THEATRES.

STAR.—SAID PASHA.

Said Pasha	Francis Gaillard
Hassen Bey	R. N. Dunbar
Hadad	Edwin Stevens
Nockey	Stanley Felch
Serena	Helen Dingeon
Terano	Hubert Wilke
Rajahe	Joseph Greensfelder
Alti	Carrie Godfrey
Balah Sojah	Alice Gaillard

A representative first-night audience assembled at the Star Theatre on Monday evening to see the first performance in New York of Said Pasha, the comic opera that has met with considerable favor in San Francisco and Philadelphia. The music is by Richard Stahl, who has also assisted Scott Marble in the preparation of the libretto. Mr. Stahl, as a theatrical leader, has evidently familiarized himself with the methods of modern stage composers. His own work evinces excellent knowledge of instrumentation. The music he has provided for Said Pasha is tuneful and telling, and fits the libretto like a well-made glove. When it comes to originality he is frequently found indulging in stolen sweets, or, rather, in adapted strains. His waltz movements are singularly reminiscent of Strauss, while his sentimental pieces smack of Abt and others. Not that he is entirely lacking in original conceptions. The quintette, "Life Seems Only Sunshine," Hadad and Nockey's comic duet, "Two Birdies with Their Feathers," Terano's solo, "I'm a Nobleman of Mexico," Hassan Bey's love song, "My Love is Like a Lily Fair," and the kissing song of Serena and Hassan Bey—may all lay claim to a fair amount of originality. One feature is especially delightful on account of its rarity among young composers. Mr. Stahl never makes an effort at pretentious composition. You feel that his melodies and march music are intended to be catchy, and that he is writing rather below than above his level.

The libretto is unquestionably clever and entertained the audience throughout. The opera was first given in two acts. On Monday it was presented in three. In its present division the first act is entirely too long and disproportioned to those that follow, notably to the third act, which seems like a mere tail piece. The plot opens at Constantinople, where Said Pasha, a Turkish diplomat, is preparing to make a record as a globe trotter. His daughter, Serena, is desirous of accompanying him in order not to be separated from her lover, Hassan Bey. Incidentally, Hadad, in search of a daughter stolen from him in India, and his fellow-adventurer Nockey, concoct a scheme to be taken with the Pasha on his tour. Nockey is made to impersonate an idiot brother, who can only ejaculate the one word "Why," and Hadad pretends that he is traveling in hope of curing him at some sacred shrine in India. When Said Pasha declines to allow Serena to be one of the party, Hadad induces her to disguise herself as a sailor. In the meantime, Terano, a young Mexican, arrives in search of an ideal woman. The ladies of the harem are accordingly given a chance to unveil their facial charms before him. (The audience did not blame him for not succumbing to them). Even Serena fails to entirely satisfy him. He is invited to accompany the Pasha on his travels, and all hands sail away for a distant shore.

The scene of the second and third acts is at the village of Albara in India, where Alti, the adopted daughter of the Rajah, has been afflicted with some psychologic ailment. Hadad and Nockey offer themselves as doctors to the Rajah. They are saved from their dilemma by the arrival of the Pasha and his party. The Rajah is induced to believe that the Pasha is a celebrated physician of psychology. Terano, the Mexican, finds his ideal woman in Alti. The Pasha is likewise smitten and by mistake makes love in the dark to Balah Sojah, the Rajah's sister, a gushing damsel, who has never been able to choose a husband, not knowing her own mind for two minutes at a time. Hadad and Nockey, overhearing Balah Sojah say that she is enormously wealthy, compete with the Pasha for her favor, and all propose at once. Hadad discovers in Alti his long-lost daughter, who is cured by her love for Terano. The Rajah, to celebrate this wonderful cure, pardons Hadad and Nockey, who had been sentenced to be burned at the stake for palming themselves off as psychological doctors. Much to their disgust they are compelled to marry two queer-looking Indian widows, while Terano secures Alti, the Pasha bags Balah Sojah and Serena is allowed to wed Hassen Bey.

Francis Gaillard, who assumed the title-role, sings with artistic effect and acts with Gallic vivacity. R. N. Dunbar sang pleasingly as Hassen Bey, but proved rather mediocre as an actor. Hubert Wilke's vocal efforts, on the other hand, had the effect of a rusty saw, while he looked exceedingly handsome and picturesque in the Mexican costume of Terano. Despite the fact that he has apparently never undergone much vocal instruction, he has a bravura method of his own that seemed to take with the gallery. Helen Dingeon was a delightful Serena, being well qualified in point of acting, singing and dancing. The hit or rather the hits of the evening were made by Edwin Stevens as Hadad, and Stanley Fitch as Nockey. Their comedy work was capital, and a large share of the opera's success is attributable to the fun they extract from their respective parts. Carrie Godfrey rendered her several songs with charming effect, and looked statuesque in the role of Alti. Alice Gaillard infused considerable life into the character of Belah Sojah, and also met with a favorable reception.

The chorus, though undoubtedly "tried," was not always true, as they frequently sang off the pitch. As for the feminine portion, it is to be hoped that no genuine specimen of a Turkish Pasha would ever have tolerated such a queer-looking harem to be unveiled for the benefit of any foreigner in search of a beautiful woman. Moreover, if the managers can substantiate their claim to be making money with Said Pasha, they should lose no time in providing better costumes for the male and female choristers. In fact, the costumes of the principals might be greatly improved. The scenery was also quite ordinary. Taken all in all, however, the opera met with an enthusiastic reception, and Mr. Stahl was called upon to bow his acknowledgments behind the footlights.

STANDARD.—MISS ESMERALDA.

The London Gaiety Burlesquers, after a successful tour, made their reappearance at the Standard Theatre on Monday evening. A large and friendly audience was present, and gave them a royal welcome. Nellie Farren, Fred Leslie, Marion Hood, Letty Lind and Sylvia Grey were all cheered as they severally appeared, and Mr. Leslie was the recipient of a big floral shillelah at the close of his song, "Killaloo." Fred Storey was also warmly greeted. The burlesque was given with plenty of vim, and every dance had to be repeated. The scenery was poor. The company remains for four weeks, at the conclusion of which time they will sail for home.

GRAND OPERA HOUSE.—PAUL KAUVAR.

A vigorous and generally praiseworthy production of Mr. Mackaye's drama was given at the Grand Opera House on Monday night to a house crowded in every part. Joseph Haworth as the hero has strengthened his impersonation by practice, while Carrie Turner as Diane is forceful and sincere in all she does. Of the rest of the company praise is due Ralph Delmore as Gouroc, Nestor Lennon as Gen. Delaroche and Murry Woods as Potin.

THALIA THEATRE.—N. S. WOOD.

N. S. Wood, in The Waifs of New York, moved down to the Thalia Theatre on Monday evening, where a large and enthusiastic audience assembled. Everyone seemed well pleased with the evening's performance and the star received many calls. Next week Dot, with Florence Bindley as the stellar attraction, will be the bill at this house.

THIRD AVENUE.—MAZEPPA.

Fanny Louise Buckingham presented a spectacular version of Mazeppa at Jacobs' Third Avenue Theatre on Monday night to a large though top-heavy house. An olio of specialties was introduced in the arena scene and some of them were very clever, noticeably those of Baggesen the human corkscrew, Valjean the juggler and the acrobatic Schrode Brothers. All the thrilling scenes of the old play seemed to meet with the approbation of the audience. The White Slave is announced for next week.

WINDSOR.—PARTNERS.

The Windsor Theatre was comfortably filled on Monday evening by an audience assembled to witness the first down-town production of the Madison Square success, Partners, which was presented with a strong cast. Mr. Salvini's sincere and powerful portrayal of Henry Borgfeldt met with hearty appreciation, and he was recalled three times at the close of the fourth act. Mr. Corbett's delineation of Algernon Bellair was pleasing, and the rest of the cast did well in their respective roles.

DOCKSTADER'S.—KELLAR'S ASTARTE.

On Monday Kellar added a new act to his already admirable performance, which although it was exhibited some years ago in England, remains one of the most illusory and mysterious applications of mystic art yet known. It depends upon the law of reflection and is upon the same general principles of construction as Pepper's ghost effects. Be the means what they may, it is a remarkable act. A lady appears to have superseded all the laws of gravitation. She walks about in the air, puts costumes on and off, turns somersaults through a hoop, walks about upside down, and generally seems to be as much at home in the air as a fish is in the water. A mere suspension by means of concealed support has long been known as a feat of magic dependent upon optical illusion, but the acts performed by May Robinson, Kellar's assistant, seems (who shall speak more positively than "seems" in the presence of a magician?) so far beyond those old methods. Anyway, the exhibition of Astarte is "passing strange."

Another very pleasing feature of the evening's entertainment was the guitar, and mandolin band of the Spanish students, whose charming playing was enthusiastically encored. One of the musicians of the band bears a singular resemblance to Gustave Doré's ideal of Don Quixote, the lovelorn, forlorn knight of La Mancha, and might very well have posed as the immortal figure described by Cervantes. The performance wound up with an exposure of the mediumistic humbug of spiritualism and spooks.

AT OTHER HOUSES.

The second and last week of the engagement of the Coquelin Hading company at Palmer's opened on Monday night with a performance of Ruy Blas, in which both stars appeared. Mme. Hading was graceful as the Queen, while Coquelin, as was to have been expected from his previous work in roles of a similar nature, gave an admirable portrayal of Don Cæsar. The rest of the week will be devoted to a repertoire of the plays which the company has already presented. Next Monday night Henry Lee in The Cavalier.

Le Voyage En Suisse continues to delight the lovers of pantomime, and at the Fourteenth Street Theatre the Hanlons are masters in the art of acrobatic fun-making, and good-sized audiences attest their popularity. Next week Drifting Apart.

No comedy from the pen of Mr. Pinero has ever had the run in this city that Sweet Lavender is enjoying at the Lyceum Theatre.

Nadjy is nearing its 200th performance, but in spite of that fact there is no falling off in the attendance at the Casino.

The date for the revival of The O'Reagans has not yet been settled upon and in the meanwhile Pete continues to draw the dollars into the coffers of Harrigan's Park Theatre.

Last evening the 100th performance of Little Lord Fauntleroy was appropriately celebrated at the Broadway. The houses have not diminished.

A double show, composed of Tony Pastor's own company and Birch and Moran's Minstrels, proved a strong attraction to lovers of vaudeville on Monday night, and, as a consequence, the little theatre in Fourteenth Street was packed. If anything, the entertainment was better than it was announced to be.

Captain Swift fills the auditorium of the Madison Square every night.

Lady Clancarty was the bill at the Fifth Avenue on Monday. This is Mrs. Langtry's last week here and seats are at a premium. On Monday next A Gold Mine will be presented by Nat Goodwin.

Zig-Zag is in its last week at the Bijou. The piece is one of the funniest of its kind. Next Monday night A Midnight Bell.

At Niblo's The Water Queen has only a few nights left in which to reveal its spectacular glitter. It will be followed by Maud Granger in Two Lives next week.

THE STAGE IN FICTION.

If there has ever been a theatrical novel published that was satisfactory from a literary point of view, and successful in the commercial sense, it has entirely escaped our knowledge. For one reason or another those works of fiction wherein the life of the stage is depicted and actors are presented as the principal characters have always failed to please both the critical and the popular taste.

What is true of books is true also of plays. With a few rare exceptions—such as Adrienne Lecouvrier and Yorick's Love—all efforts to unmask the players and betray the secrets of the *coulisses* in modern pieces have met with disappointment. It may be that the public does not care to have its illusions destroyed, to convert the stage into an exposition of its own secrets, to turn itself inside out, as it were. Or it may be that the public rightly considers that art bad which seeks to lay bare and exhibit to the vulgar view its methods or its tricks.

That even a novelist of the first rank is handicapped in the direction pointed out is notably illustrated by the author of "Robert Elsmere," concededly the most intellectual and the most remarkable story produced in a decade. Mrs. Humphrey Ward, in "Miss Bretherton," endeavors to portray the life and love of an actress, to analyze the varied experiences and emotions of her theatrical heroine and their reaction upon persons with whom she is socially brought into contact. It has been said that "Miss Bretherton" was drawn from life, Mary Anderson furnishing the material for the character. This hypothesis is not without foundation, although the author has sufficiently differentiated the characteristics and the environment of her leading personage to avoid the charge of unwarranted personality.

Miss Bretherton comes to London from America, convoyed by some relatives who are interested in the pecuniary development of her talents. She bursts upon the British capital like a star of dazzling beauty, and although she is crude and utterly devoid of artistic knowledge she obtains, by means of her physical charms and her superb youth, a strong vogue. Fashionable London throngs the stalls and fights for her appearance in its drawing-rooms. But in the height of her popularity she learns from the lips of an intellectual and æsthetic person, Eustace Kendall, that her success is the tribute to the woman, not the artist—that she is lamentably deficient in all those refinements which come only with study, observation and practice. She has the good sense to survive this blow to her pride, to recognize the truth of the criticism and to make up her mind that she will work to achieve the regard and respect of the cultivated few rather than remain content with the applause of the impressionable and fickle many who have elevated her to the questionable distinction of an ephemeral "fad." And so she applies herself diligently to fanning the flame within her and to opening up to their widest extent the hitherto neglected avenues of physical expression. While this preparation is in progress, Kendal, the intellectual, discovers that he has lost his heart to Miss Bretherton, and he awaits the culmination of her labors, her reappearance after the period of thought and study, with extreme anxiety If she fails he thinks that she will be willing to seek shelter and consolation in his arms forever. If she succeeds he fears that she will be lifted into a sphere in which he and his hope of making her his wife may never find a place. Miss Brotherton finally makes her *r'entree* on the London boards and scores a genuine triumph. She proves herself to be a great actress and a consummate artist. Kendal, his fears realized, buries his secret within his breast. Fortuitously for his passion, his sister—who was Miss Bretherton's intimate friend and helper—dies, first charging Kendal, for her sake, to urge his suit with the actress. He goes to her and she—for no particular reason—consents to become his wife, no love, on her side at least, being apparent.

Mrs. Ward—in spite of her ample literary resources, in spite of the masterly and exhaustive fashion in which she treats the character of the heroine and the development of her artistic side, in spite of many clever incidentals and sage observations pertinent to the scope of her theme—has given us neither a symmetrical nor an entertaining novel in "Miss Bretherton." The actress' work, her deficencies, ambitions, and eventual achievments are treated with the utmost care and the fullest accuracy of description, but they, nevertheless, form the least interesting, the least satisfying features of the book. As they are the main features it becomes ineffably wearisome even to the theatrical reader, who would naturally be supposed of all readers to find in its pages rest, pleasure and entertainment.

The trouble lies not with Mrs. Ward who is probably the noblest novelist of to-day, but with the subject. The stage does not—except for an occasional dash of vivid color or a bit of background—furnish the writer of fiction with good material. We would be greatly surprised to see a story of the stage produced which should possess a universal interest, and the elements of strength, variety, action, picturesqueness and suspense.

STILL MORE MEMBERSHIP.

There is one more new life member to be added to the list of those procured for the Actors' Fund through THE DRAMATIC MIRROR's appeal. Manager Gus Hartz of Cleveland sends his cheque for $50 with the expression of hearty good will to the noble charitable organization and its splendid work.

The following professionals have sent in their dues as annual members since our last issue:

LILLIAN KENNEDY,
ALFRED KELCY,
GWYNNE CUSHMAN (2 years),
MRS. FRANK G. COTTER.

Frank G. Cotter, manager of Rhéa, writes: "I applaud your efforts in behalf of the Fund and although I have always been a member of it I hope in the not very distant future to send you my name as a life member."

Since THE DRAMATIC MIRROR began agitating this matter a little more than a month ago thirteen life members have been obtained and forty-six new annual members, whose payments of dues altogether have aggregated $842.

HANDSOMEST AND BEST.

Fargo, Dak., Sunday Argus.

One of the brightest exchanges which comes to *The Argus* is THE NEW YORK DRAMATIC MIRROR. It has lately taken on a new dress and is unquestionably the handsomest, as well as the best, dramatic paper published in this country. Its staff is made up of well-known journalists and their reviews of the musical and dramatic productions in the metropolis are of the highest order. It also has an efficient corps of correspondents in every city, town and village that maintains an opera house, so that every event of a theatrical nature is chronicled in its pages. Another feature is the weekly "Feuilleton" by that brilliant writer, A. C. Wheeler (Nym Crinkle) and Joseph Howard's "Talks." It is a paper of great benefit to the theatrical profession and also to theatregoers generally, for the latter can, through reading it, thoroughly inform themselves about the merits of almost every company upon the road, and thus be able to discriminate and save themselves from being taken in by poor attractions.

LONDON NEWS AND GOSSIP.

LONDON, Feb. 14, 1889.

Sydney Grundy's three-act play, The Mousetrap, which failed at Wallack's, New York, in October, 1887, was given another hearing, under the title of A Fool's Paradise, at a Gaiety matinee on Tuesday. This is not the first time this play has been rechristened, owing to what an Irish friend of mine calls "previous anticipation" on the part of other authors, and even now it was at the last moment discovered that the title, A Fool's Paradise, belonged to Paul Meritt and Alfred Maltby. These, being besought by Grundy, gave way, and the latest title is to stand. The rechristening seems to have brought the piece good luck. Splendidly played on Tuesday afternoon, it was received with real enthusiasm by a crowded house, and on the following day achieved so fine a crop of notices from the big dailies that it is morally certain to go into an evening bill ere long. Many critics find fault with the denouement. The wife's suicide at the finish must certainly detract from the play's monetary value, but it is not easy to point out any other way in which the piece could end. The dialogue is bright and smart and witty throughout, though it must be admitted that the best of the old doctor's good things have a pronounced chestnutty flavor. Chief honors in representation were won by T. N. Wenman, as Sir Peter Lund, Bart., M. D., F. R. S.—the old doctor aforesaid. This was as fine and finished a piece of character acting as it has ever been my lot to witness. Those who know Wenman only from the parts allotted him in the Lyceum company were electrified. Kate Rorke as the tender and true heroine also scored a triumphant success. Gertrude Kingston, as the guilty wife, played with admirable *finesse* and polish. E. W. Gardiner as the lover and H. B. Conway as the husband were also excellent. As Gardiner and Miss Rorke are sweethearts in real life their love-scenes were invested with an additional realistic charm.

* * *

The White Lie, another play by Grundy, was produced by the Kendals at the Theatre Royal, Nottingham, on Friday night. A friend of mine who went down to see it describes the piece as "brilliantly written but utterly illogical." Perhaps we shall have a chance of seeing it in London some of these days and then I'll tell you more.

* * *

There are few managers for whom I have greater respect than Wilson (not Lawrence) Barrett, but all the same duty, duty must be done, and it is my unpleasant duty to condemn The Good Old Times, a drama written by Hall Caine and Barrett, and produced by the latter at the Princess' on Tuesday night. The average playgoer is pretty well used to unoriginal plays by this time. If he isn't, then all I can say is he ought to be. But a more unoriginal play than the play in question I have seldom sampled. Starting with a strong family resemblance to Hoodman Blind (by H. A. Jones and Barrett), The Good Old Times presently bursts forth with large fragments of It's Never Too Late To Mend (by Charles Reade), The Black Flag and Hands Across The Sea (both by Henry Pettitt), The Orange Girl (by the late Henry Leslie), and many others too numerous to mention in the space which you are kind enough to allot me.

* * *

Wilson Barrett played with all his old force and fire as the persecuted hero, Langley, but the character is not one that calls for much sympathy. Miss Eastlake has also an uphill task as the wife, but she copes with it vigorously. Lewis Waller as the scoundrel Granger has the best acting part and he thoroughly avails himself of it. George Barrett and W. A. Elliott play two ultra-cockney convicts, whom the authors have unconsciously caused to queer each other's pitch. Both act well. If anything, the principal scoring of the two is made by Elliott, who last week was a good Ghost of Hamlet's father, thereby showing considerable versatility. Robert Pateman is cast for a lamentably bad part, a comic aboriginal—the very counterpart of Jacky in It's Never Too Late to Mend, but far inferior in its acting possibilities. Austin Melford, Charles Hudson, Cooper-Cliffe and Carson do their best with ineffective roles, and Miss Webster is very earnest as the chief villain's wife. She caused considerable laughter in the last scene, however, by saying, "I have followed you all round the world with a dog," and then correcting herself by saying "with the devotion of a dog." The Good Old Times may catch on—you never can tell—but I doubt it. Anyhow, it is not worthy of Barrett & Co., who have in their time produced the very best of modern dramas. Barrett's own play, Nowadays, a Tale of the Turf, will be tried at matinees presently.

* * *

The tooth performance of Nadjy duly arrived at the Avenue on Monday when many alterations and additions were trotted out, the most important being a series of silent juggling feats performed by Arthur Roberts and that lively little lady Vanoni. Last week I told you that it was rumored that Farnie was about to return to the Avenue. Watkin, the manager of the house, has since informed me that there is not the slightest shadow of a shade of foundation for the rumor. He opines it has arisen from the fact that he has contracted to produce at the Avenue a new comic opera entitled The Grand Duke, of which Tito Mattei has composed the music and Farnie with Alfred Murray (his former ghost) have supplied the book. Watkin reiterates his determination that Farnie shall never again cross the Avenue threshold while he, W., has anything to do with it. The comic opera in question is to be produced after Nadjy is done with, and the opera that will succeed The Grand Duke is one written by George R. Sims and is composed by Jacobi of the Alhambra.

* * *

In conclusion, let me inform you that th American rights of Sims and Pettitt's drama, The Silver Falls, have been bought (as you may have heard) by Eugene Tompkins, of Boston and New York. Also that the Prince of Wales' Theatre and the T. R., Brighton, have been turned into limited liability companies (as is now the fashion); likewise that the Jodrell (late Novelty) suddenly closed on Saturday. Patti Rosa is anxious for it to be known that it was not through any fault of hers. I don't know that anybody said it *was*.

GAWAIN.

IN THE CURRENT.

Let us stand here for a moment, just beyond that human eddy, and watch the people swirling round in it. It's a pleasant afternoon for February—the calendar appears to have got somewhat mixed in its dates—and nobody will mind us if we hug the big shop-window. Broadway looks even more animated than usual to-day, doesn't it? This balmy air, that Spring-like sun, warms up folks and brings 'em out of their shells into the current of the famous old promenade.

We won't pay any attention to the dudes or the gamblers or the politicians or the strangers within our gates—we will only concern ourselves with our friends, the professionals and their associates. They are plentiful enough, and certainly many of them are pregnant with suggestions for comment. We don't gossip very often or pick our neighbors to pieces, but here's a royal chance and it would be sinful waste to give it the go-by.

Do you see that stout, red-faced man with the self-complacent expression? He walks as if he owned the earth, and got a royalty from all the stars and held a lien on all the other heavenly bodies, doesn't he? Well, that man is unique, and few of us would envy the distinction as applied to him. He's a grinding, grasping, heartless cormorant—that's a part of what he is. He is sharp—very sharp—at a bargain and he prides himself on the fact that nobody ever got ahead of him yet in any transaction. He doesn't care a rap about art—it's only an empty word in his estimation—and yet he wields more influence over the American stage and its supplies than any other man living. He's after the dollar, first, last and every time. He will sell out his best friend with as little thought as he will make a deal with his worst enemy. There's no beastly sentiment about him. And what is true of his business relations is true also of his social relations. He looks upon a pretty face as his legitimate prey. He is always ready to fit up a nest for her and turn her out of it as soon as another is found. Money? Yes—makes piles of it. Liberal? Certainly, when it is to gratify his own selfish, sybaritic taste. Popular? Naturally not. There are many that toady to him now. When he dies and his soul wings its way to the judgment seat there won't be a corporal's guard at the planting.

By George! That's a stylish equipage, isn't it? The occupant is a daisy—a veritable daisy. She has "got thar" without talent, without anything except tact and toil, and a magnificent disregard for everything except feeding the popular desire for sensation. Result: She drives the handsomest brougham in town, supplies the press with an inexhaustible fund of gossip and small talk, and her money and dash are the envy of any number of worthier and better women who have a constitutional and moral aversion to following her example even if they could do so successfully. Who is the man with her? Look in to-morrow morning's papers and you'll see.

That grey-haired, stately, handsome woman nodding to the big policeman at the crossing—don't you know her? Well, that placid, half-sad, half-smiling countenance hides a history that would make an absorbing and exciting volume. But it will never be written. She has acted every part in real life—farce, comedy and—let us whisper it—*tragedy*. They say her husbands have been as numerous as the sands of the sea, but, of course, that's an exaggeration. They are all underground now, God rest them! She doesn't act often nowadays, but time was when the mere announcement of her name would fill a house to the brim and running over. That other grey-haired woman she has just stopped to talk to is an interesting character, too. Her origin and childhood are shrouded in mystery, but if the truth of it were known some people would be mightily astonished. She would be bearing a famous name instead of one that is associated with a career of honest but modest and obscure endeavor.

There go the rival stage beauties—not those girls in the ulster and the sealskin, but the two men arm-in-arm who are looking at them with that superior and proprietary air which popular and good-looking male histrionic features of New York companies always acquire by divine right, just as they do the centre of the stage. The one nearest the curb looks as if he had held over from the days of Lucullus, doesn't he? Well, if report be true, he has managed to perpetuate the feasts and frolics which made that antique gentleman more or less famous. He is a comparatively harmless jackass, at all events, and if he can stand the ridicule his absurd posing constantly excites why we can stand him. It's a fair enough exchange, in all conscience. The fellow with him isn't quite so much of a guy, but he holds his nose at an angle that suggests the idea that the earth doesn't smell so sweet as it should, and his elbows threaten to check the mad career of every pedestrian that crosses his path, so pointed and aggressive are they in their attitude and demeanor. He will live until Spring no doubt, and his popularity won't wane until some other jackanapes with a British accent makes his advent on the local boards and supplants him in the innocent affections of the matinee maidens and gum-chewing schoolgirls.

You want to know why that girl with the yellow hair and big blue eyes and doll-face wears such a pile of war-paint? She's a chorus girl, new at the business, and she is pursued by the fear that if she doesn't exhibit at least three-fourths of her usual nightly make-up in the street that the community will fail to absorb the interesting fact that she's an actress. It's merely a don't-you-forget it device and by no means implies, as you naturally imagine at first, that the water pipes are frozen in the house where she lives and the landlady has run out of soap and towels.

No, that man isn't in the profession. You probably thought so because of the polecat fur binding on his overcoat and his absence of whiskers. He's an R. C. priest who recently got into disfavor with his archbishop. Perhaps he will make a dead set for the boards when he cuts loose, or is cut loose altogether. People used to compliment him on the way he intoned the service. If that poison gets in its fine work he is pretty certain to be telling my lord that the carriage waits next season.

Fine-looking woman that crossing the street just now. She has a temper like an Asiatic tiger, but she seldom shows it except at rehearsal. She has had to fight desperately for recognition and she has got it at last. Nobody but she herself, however, counts the cost.

You would scarcely believe, if you didn't know him, that that tall, slab-sided, shambling creature in pantaloons, walking or ambling beside the tall, flat-chested creature in the big hat and lanky skirts, was at once one of the brightest and one of the worst men connected with the New York stage. How heartily he is hated! Probably he enjoys the distinction of being extraordinarily unpopular. At all events he amply deserves it. He made the woman who is his companion—that is to say he made her reputation. She came here from a provincial company as gawky, unbaked, "tacky" a person as ever adventured upon the uncertain seas of metropolitan theatricals. He took her in hand and shaped the raw material to the wants of the hour. She isn't up to the level of her fame, but he seems to have a lot of wires in his den that connect with the newspaper offices downtown, and if posterity looks to the contemporaneous press for points in fixing her artistic status she will rank as high as most of them in stage annals.

What? You have seen enough people and are tired? Why, the afternoon is young and there are crowds more to come.

"Are there no people one can say a kind word of?" do you ask. Of course there are; but they are not walking abroad to-day, my unsophisticated friend. *Au revoir*.

PROCTOR'S NEW THEATRE.

The latest addition to the list of metropolitan theatres, Proctor's Twenty-third Street Theatre, built on the site of Salmi Morse's Tabernacle, between Sixth and Seventh Avenues, is a very creditable accession to the elegant houses of amusement in this city. The new theatre has a frontage on Twenty-third Street of seventy-five feet. On both sides of the house are two alleyways, eight feet wide in the clear, running through from Twenty-third Street to the rear of the theatre. There are six exits on each floor, each five feet six inches in width leading to these passages. The auditorium opens directly into them and from the gallery and balcony floors are open iron stairways, four feet wide, leading on both sides into the alleys. The stairways to the gallery are completely isolated from those leading to the balcony. They are constructed entirely of iron and slate. The audience in the gallery is completely shut off from those in the other parts of the house, a most valuable improvement, as it ensures absolute safety in case of any alarm or occasion arising to empty the house easily and rapidly. The entrance to the balcony is by means of a wide, double stairway leading directly from the vestibule. This stairway is also constructed of stone and iron. The seating capacity of the house is about 1,500. There are twelve private boxes, six on each side of the stage. The house will be lighted by electricity throughout, but gas fixtures have been provided to meet any emergency. The decoration of the house, as is customary in Proctor's theatres, is quietly beautiful, a ceiling of soft gray blue deepening in the side walls into shades of reddish old gold. The decorations of the boxes, balcony, gallery rails and proscenium arch are in old-gold colors, relieved with gilt, and the draperies and hangings are of plush and stamped velvet. The proscenium opening is thirty-two feet wide and forty-two feet high. The stage is forty-five feet deep, seventy-five wide and over seventy feet to the gridirons. The dressing-rooms are in a building apart from the theatre. The orchestra will be placed under the swell of the stage front. There are smoking and toilet rooms for gentlemen on the first floor and retiring rooms for ladies on the orchestra and balcony floors. Two curtains will be used. The asbestos curtain was painted by Philip H. Goatcher and the act drop by Richard Bier. The drop curtain represents a scene from "Love's Labor's Lost." The scene is the Park of Navarre. This new theatre will be opened on Saturday evening, March 2, with Neil Burgess' A County Fair.

OUR INSURANCE PLAN.

"A very good idea. But then THE MIRROR is always proposing good things. This, however, is the best yet." LOUIS ALDRICH.

"It ought to make a boom. It should certainly be an extra inducement to the profession to utilize your columns. The majority of the profession is without reserve funds, and in case of accident the sum received from an insurance company would prove decidedly welcome."—ANDREW A. MCCORMICK.

"I can only use a hackneyed term and say it is a good idea. By it the actor will have to pay practically nothing for his insurance. I believe in insurance. I have held an accident insurance policy for the last eight years of $15,000, and besides that I have an insurance of $5,000 on my life. The accident insurance runs along continually, and all actors should see that they do not let their policies lapse. They do so much traveling and are exposed to so many risks that that they should never go without it. The theatrical profession should be insured against accident even more than any other profession. If a business man loses an arm or leg it does not interfere with his carrying on his business, but with an actor it means a total stoppage of all work."—CHAS. B. WELLES.

"I think the insurance scheme a capital thing for our profession, inasmuch as it is brought forward by a journal that the actor and actress have implicit faith in—THE MIRROR. I have every confidence in its success, and Mr. Harrigan and myself will most probably take advantage of it ourselves."
MARTIN W. HANLEY.

A-KNOCKING.

Dear heart open!
I have returned.
Long have I wandered,
Sorrow is earned.
Dear heart open!
Say me not nay.
See! I am foot-sore;
Fain would I stay.
Dear heart open!
Alas, and alack!
Dear heart open!
I have come back!

E. V. S.

LETTERS TO THE EDITOR.

SYRACUSE, N. Y., FEB. 25, 1889.

To the Editor of the Dramatic Mirror:

The treasurer of Beacon Lights company does not deny the truth of my assertions, but inserts falsehoods for a reply, which calls to mind an episode of the recent political struggle illustrative of my position in the controversy. In the rural districts of West Virginia a severe warfare of words was kept up during months preceding the election. "Orators" of more or less distinction harangued the gaping crowds. On one of these occasions a "Harrison man" expatiated on the futility of the Southern "fire-eaters'" hope to continue the bias that had held the North and South apart for so many years. The day that saw our unfortunate fratricidal war ended beheld the beginning of the emancipation from darkness. The hand of the conquered threw down its sword to find the hand of the victor stretched forth to grasp it in manly, heartfelt friendship. From that moment Robert E. Lee, without restriction of section, lived in the hearts of his countrymen. No other land," he continued "would have permitted Jefferson Davis, the leader of their opponents, to return to private life untried for what they considered treason to his country." Up jumps the "other side." "Great God! gentlemen," he cries, "can you stand idly by and listen to this outrage on truth. To the shame of the Republican party and of this insulter of your intelligence in particular (brandishing his fist at the first speaker), let me tell you, the day after the surrender, Robert E. Lee, the greatest soldier of the nineteenth century, was hanged, hanged at the base of the mouldering, unfinished monument to the Father of his Country; while but last week Jefferson Davis was kidnapped, taken by gunboat to Boston harbor, and is now languishing in a dungeon in the State prison of eternally d——d Massachusetts. These, gentlemen, are facts and, fortunately, here beside me on this platform are two gentlemen who were grief-stricken eye-witnesses of both diabolical transactions." What could the first speaker say, knowing his hearers ignorant of facts.

I am in the same plight.

Sincerely yours, GEO. LEABOCK.

THE ACTRESSES' CORNER.

MANAGERS.

Managers are not gods. It's hard to think of them as anything less at first. They have so much to give that we want; they are so hard to see. They snub us so when we do see them, they are such great, great men!

But sooner or later you must measure them, and try to make it sooner.

You are in such a meek condition of mind at first. You know the stage swarms with capable actresses, who are all better looking than you are, whose talent is a discovered, not, like your own, an unknown quantity, and you know the Lord High Manager is "besieged" with such valuable people; therefore, to the full absorbing capacity of your soul, you are saturated with the idea that if a manager gives you a chance at all it is a wonderful piece of luck on your side and of idiocy on his.

Far be it from Polly to suggest that a young woman who, be she ever so lovely, isn't half as beautiful as lots of women on the stage, who doesn't pretend to be a genius and who isn't even sure of having anything better than just ability, and who, moreover, has absolutely no experience or training perhaps, is exactly a prize to set managers a-telegraphing Simmer them Brown for.

Still, there are two sides to the question.

Still, amateurs have their value to managers.

Still, if Mr. Manager takes you, Mr. Manager does it because he wants you, not because he's inspired with a weak-minded impulse to give a girl a chance, and take chances himself.

In a certain way the bargain will be a fair one; therefore, though it's truth that you are lucky and have need to go down on your knees with thankfulness, Mr. Manager is not the one to go down to.

You don't know anything. Well and good; still, you are ready to learn. That gives you an advantage over many people already on the stage who don't know anything and are not ready to learn.

You won't know how to do anything, but then you will do what you are told. That's an advantage you have over the old actress, who knows how to do everything, but she will probably be—before she will be told.

You haven't any wardrobe. But, bless my heart! you will spend every cent you have to dress the part just as the manager says it should be dressed; you will beg and borrow to do it, and you will be willing to starve all season "paying off" out of your $25 a week.

That gives you a big advantage over the established actress who either has a lot of dresses and cheerfully announces that oh, yes! she can "fake" it up all right, or who indignantly demands (when her salary is mentioned) what on earth the management thinks she's going to dress the part on—air!

You have never played in a regular company before. But then to the sharp manager that isn't so big an objection to you as he makes out. You see, you will take any terms; you make no kicks about parts and sleepers and expenses; you never think of binding the management to anything, and you gleefully bind yourself to just about anything, and think yourself lucky to get the chance.

You are glad to "double"—it gives you another part. You don't mind in the least running yourself in for a "My lady waits you, sir." Indeed, you would sign a contract agreeing to make yourself generally useful and ring down the curtain beside.

Also, dear little girl, you gaze upon Mr. Manager with wide, frightened eyes. You speak gaspingly; you say "Sir." It is balm to Mr. Manager's soul. He is quite used to being snubbed himself. It does him good to get back some of it even on a harmless little thing like yourself.

Remember, I am with you now at the foot of the ladder, and I am afraid my Mr. Manager is rather a true one.

Even when you get further up, even when you have played a few parts and maybe done one or two of them well, even when Mr. Manager treats you a little more as if you were a human being—even then he is almost sure to adopt the air of not wanting you at all.

It may be quite true that he does not, but you, in your honest soul, wonder why he should be at pains to make you feel small about it.

After all, you are not exactly a beggar. If he has use for your services you are anxious to place them at his disposal; if he hasn't, why not tell you so and let you go. If he has, why not take them at their own small value and not make you feel miserable because you aren't more than you are.

Business is business, you think, in a state of fierce mental revolt, when he says: "Really, Miss Jones, I—I may have something for you—ah—later, but—not now—not now," Or "I'll just put your name down, Miss—ah—Jones?—Miss Jones—and let you know if anything comes up for you."

That is maddening, isn't it? Of course, we all know the poor manager has a hard time. He can hardly be blamed for not recognizing the possibility of a girl's desiring to get on the stage and at the same time desiring to adhere to strict business principles. I offer hard work, patient endurance and all the ability I have and I ask nothing in return but a chance to work and whatever money you are willing to give for it. That is your position. If he must have experience and tested ability and fine clothes, it's easy enough to tell you so, isn't it! Or, if he takes you with all your imperfections on your head, it's probably because of the advantages referred to above which go with such imperfections, and therefore the exchange is square, and why make himself out an awfully injured and self-sacrificing party. The man, who is really a business man and a manager of some weight, is, I suppose, rather a different sort of person. Yet even he must snub you. Indeed, if he does not, the probability is he has really no use for you. If he smiles quietly and says how kind you are to call, and that he would like to take your name in his special memorandum book, and that he hears you are doing very well and is sure you are clever and good morning, he may mean it all but he certainly does not want your services.

If he tells you brusquely that success is a matter of years' waiting, gives you a general suggestion that probably you think a good deal more of yourself than you should, tells you his plans are not settled and that he has many people in view, conveys to your mind an impression that it must be next to impossible that he can think twice or even once of you, and then adds that the smallest position in his company or theatre is better than a leading one somewhere else, and that above all things salary should be the last consideration in such a case, you may feel vastly encouraged; but—beware of betraying it.

Be properly snubbed and humble. If he only knew it, you don't think as much of yourself as he imagines, therefore his careful putting of you down strikes you as pathetically funny.

He has plainly shown you that he has no use for you, but for all that you can reach his heart and admiration at a bound. Get up gravely and say, or words to the same effect: "I am very grateful to you for seeing me. I will not take any more of your time. If you should find a corner into which my small services would fit, I shall be glad. Good morning." His face will lighten up. He will grasp your hand and say "Good morning" as one might say "Good gracious" when an unexpected debtor has come down with a fifty long overdue. He may not remember a word about what you have played, can play, or want to play. He may not remember the color of your great liquid eyes or the tone of your wealth of bronze-gold hair, or the indescribable queenly turn of your beautifully shaped head, but he may just possibly remember that you said "Good morning" before he did.

A word about writing to managers. If you have anything to write, go ahead and write it. They will, of course, get your letter. How can they tell yours from an important one till they see it?

Don't ask them to excuse you for writing or anything of the sort. It's part of a manager's business to be applied to for parts. Write what you want in as few words as possible, and if you have a list of parts to give make a list of them down which he can easily run his eye. Above all things don't write a single word more than is necessary, and if you find you can't get through in less than a whole sheet, just make up your mind not to write at all until you have got something to say definite enough to go on a page and a half.

It's as well to send a photo if you like, especially if it's a character one. There is little use sending a beauty picture; it's sure not to be anything wonderful in that line. Polly does not talk to the geniuses and beauties. Thank heaven there are geniuses and beauties, but that's where Polly takes her hat off and says nothing. There is, I think, absolutely no use sending notices.

Unless the critics have spoken loud enough to have reached the manager's ears already, your enclosed notice by a Kankakee reporter won't make any impression. If they have spoken loud enough, the Kankakee is useless, of course. Therefore, say I, as a rule, no notices.

Of course, if you are writing for a certain part and have played before a similar part, it might be worth while to attempt to substantiate your claim to consideration by the enclosure of some good critic's opinion of you in the similar part.

Remember, though, notices are usually supposed to be bought or worked.

I don't believe it does you any good to send letters to the dramatic agencies. I am afraid the dramatic agencies treat the people who need their help very badly.

For instance, when you want a place awfully it costs you $10 or so to be "put on the books" and no position is guaranteed you either. When you are just the least little bit somebody it costs you, dear madam, nothing to be on the books. You see you are able to be, maybe, independent of the agency. People who are able to be are prone to make themselves so.

In other words—it's the poor strugglers who support the agencies. Now you just go ahead and whatever supporting you do, do it for yourself.

Still I am bound to say it may happen once in a hundred chances that a distracted agent rushes into the Simmer them Brown and yells: "That woman, Fuchia Montmorency, has kicked again and won't go on without a rise. I've got to have someone to play tonight or close up. Who's out?"

"What's the part?"

"So-and-so." Then his wild eyes lights on a picture; the ideas, or the wig, or the grin suggest the part and he shouts:

"There! She'd do! Can I get her? Who is she?"

"Dunno." Mr. Simmer looks her up.

"Oh, she's a new one, and she's out, of course, and you can get her for about nothing.

Boy is dispatched for Mary Jones, and you come down in a little seventh heaven of your own, go for almost nothing and pay Mr. Simmer a third, I think it is, of that the first week.

Even this chance may be worth securing, I am not sure.

If a chance ever happens for an understudy strike boldly. Remember when it comes to the last moment, the manager is glad to get someone, anyone—even that little fool, Ammertoor, who "hangs around" the wings, to go and say the lines.

Many a girl has lost a good understudy chance because she quailed before the ordeal of asking so great a favor. Good gracious! You are doing the favor!

The brazen people who sail in and take all they can get will, in the end, get no more than they can take, I profoundly believe, and that class, as a rule, have not a wonderful capacity. I am talking to the people who must get on, who mean to get on, and who will get on, and who at the same time believe nothing really certain to their ability but the things actually done, and therefore through a certain lack of courage though not of ambition are prone to weaken before the necessity of making a quick, bold stroke. "Let me go slow! I am content to get there later." That's all very well, only later may be rather late.

If you are able to step in at short notice and play a part, big or little, you will have made yourself useful to the management whether you leap into fame *à la* Clara Morris or not.

If you are only up in the lines and if you display an aptitude for "faking" situations the management will be satisfied.

One last word about interviews with the Lord High Executioner. A girl came to me last week. "Polly," said she, "So-and-So is going to take me up to see Manager H.; how, oh, how, shall I impress him; what must I do?"

Her interview turned out really a success. I told her two things not to do. Don't stay long, and while you do stay don't be cute and enthusiastic and dramatic and cunning—two good don'ts for us all! POLLY.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, *gives you a $5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

ACCIDENTS WILL HAPPEN.

It is a comfortable thing for the professional traveler to carry in his pocket one of the accident policies issued in connection with THE DRAMATIC MIRROR's professional card advertisements. He gets the full value of his investment in the wide publicity afforded by the business columns of the only American theatrical medium, and he gets for nothing a paid-up $5,000 certificate which entitles him to an indemnity of $25 a week for a period of fifty-two weeks in case of disability by reason of the multifarious accidents to which the professional, touring or stationary, is exposed.

Thousands of prudent business men who are not travelers think it wise to secure policies in sound accident associations like the Preferred Mutual, of New York, and they would no more think of neglecting this form of protection against loss than they would think of neglecting any other necessary economical measure or provident precaution. How much more essential is it to actors of both sexes, when the perils and uncertainties of life on the road are properly considered, that they should provide the same safeguard?

The offer made by THE DRAMATIC MIRROR is finding the appreciative approval that was confidently expected for it. A number of policies under the published conditions have been written for wide-awake advertisers, and applications and inquiries are coming in by battalions. Application blanks are mailed free on request, and a certificate, dating from the day of its receipt, is immediately procured and forwarded. It should be borne in mind that our offer is extended *only* to professional card advertisers, and that by special arrangement with the Preferred Mutual actors can procure policies from that sterling company in no other way than through the medium of THE DRAMATIC MIRROR's plan of insurance.

GOSSIP OF THE TOWN.

CARVER B. CLINE, late manager of the Among the Pines company, states that he has placed all the books and papers of that organization in the hands of Lawyer Edwin A. Pratt at Randall's office. Mr. Cline is well-known to managers and the press throughout the country as an upright business man.

CHARLES FROHMAN and H. S. Rockwood have purchased for Conried and Goldmark a four-act German comedy which has met with success in Berlin. The play will be adapted by Wm. Gillette for production next season. A bonus of $1,000 besides a royalty is being given for the play, which is said in some quarters to be that produced not long since at Amberg's, Ein Prächtiger Einfall.

ZIG-ZAG moves from the Bijou Theatre to the Windsor, opening at the latter house for one week next Monday night.

THE 100th performance of Little Lord Fauntleroy at the Broadway Theatre was celebrated last (Tuesday) evening by the distribution of elegant souvenirs containing colored pictures of the stars, Mrs. Hodgson Burnett and the theatre.

KING COLE is the title of a new comic opera to be produced at the Broad Street Theatre, Philadelphia, on March 11. The libretto is by J. Cheever Goodwin, the librettist of Evangeline.

THE advance sale of seats for the Emma Abbott engagement at Harris' Academy of Music, Baltimore, next week, opened on Monday morning of this week and by 6 o'clock in the evening the sum of $5,000 had been taken. This is believed by the management to be an indication that the company will play to over $12,000 on the week.

JOHN H. HAVLIN, of Cincinnati, having leased for five years what is known as Baker's Theatre, Chicago, will take possession on May 1, and rechristen the house Havlin's Theatre.

MAGGIE FIELDING and Messrs. Ward and Lynch are among the engagements made for Daniel Sully's new play, Con Conroy and Co. The contract for building and painting the scenery for the production has been given to Otto Armbruster. Some novel effects will be introduced, and the entire stage equipment for the play will be carried on tour.

A ROUTE for Mrs. James G. Blaine, Jr., is being rapidly arranged, and from present prospects will start out on the road equipped in every way for a successful season.

T. D. FRAWLEY is reported to have made a decided hit in Sweet Lavender, which opened its season in New Britain, Conn., on last Friday night.

FOUR plays new to New York will be presented next week. They are A Gold Mine at the Fifth Avenue, A Midnight Bell at the Bijou, The Cavalier at Palmer's, and Two Lives at Niblo's Garden.

HENRY IRVING has introduced a new idea into the management of the Lyceum Theatre, London, that could be followed by managers in this country with profit. Each week he advertises a list of the articles of lost property found by the attachés of the theatre.

THE Opera House at New London, Conn., was damaged to the extent of $1,500 by fire on last Thursday morning.

MRS. JAMES BROWN POTTER gave a banquet in honor of Mrs. Langtry and Mme. Hading at the Brevoort House on last Thursday night.

ACCORDING to the Casino management, the drop-a-nickel-in-the-slot plan, as far as it relates to opera glasses, is a success, fully 75 per cent. of the patrons of the house taking advantage of it.

A GOLD MINE will be given two or three productions in one-night stands by Nat Goodwin's company this week preparatory to its representation for the first time in this city at the Fifth Avenue Theatre next Monday night.

GUS PITOU has engaged the following people for the European tour of W. J. Scanlan: Charles Mason, Thaddeus Shine, J. O. Le Brasse, E. Marsden, Robert McNair, R. Webster, Alfred Morell, Mattie Ferguson, Irene Avernal and Millie Sackett. I. Newton will act as the representative with the company, while Thomas Ainley will go in advance. The entire organization will take passage on the *Alaska* at 11:30 o'clock on the morning of Tuesday, April 9.

EX-GOV. TABOR and Wm. McCort, manager of the Tabor Opera House, Denver, Col., sailed for England on Saturday last on the Servia.

WILSON BARRETT's new piece, Nowadays, which will be presented at the Princess' Theatre, London, to-morrow (Thursday) evening, has been purchased for this country by Samuel French & Son.

ARCHIE MCKENZIE has been engaged by Klaw and Erlanger, and will probably go in advance of Fanny Davenport after April 1.

ELLA SALISBURY, late of Parsloe's Grass Widow company, has joined the stock company of the People's Theatre, Cincinnati.

FRANK DANIELS is presenting Little Puck through New England to wonderful business.

E. H. MACOY has purchased from T. Henry French the successful play of The Silver King for the West and part of the South. It will have its first production under his management at the Haymarket Theatre, Chicago, early in September.

DANIEL SULLY, who usually rests during Holy Week, has contracted to play that date in Detroit. To make up for it, however, he laid off week before last and visited his country place in the Catskill Mountains. His neighbors arranged a bear hunt for his entertainment and Mr. Sully has the record of having killed at the first shot a bruin that tipped the scales at 422 pounds.

THE Theatrical Mechanical Association will hold its annual benefit performance at Harrigans Park Theatre on Sunday evening, April 22. Harry Sanderson and Louie Robie will direct the performance.

HOWARD'S TALK.

DO ARTISTS DESIRE FULSOME FLATTERY OR HONEST CRITICISM? THE TWO EXTREMES TOUCHED BY CERTAIN CONSPICUOUS WRITERS FOR THE PRESS. A JUST MEDIUM REQUIRED.

What do artists want?

Do they want gush on the one hand, abuse on the other, or honest square talk, and candid expressions of good-natured opinion? Mary Anderson has for many years been a target for the slush slingers. Among dramatic critics Mr. Winter, an esteemed friend of twenty-five years' standing, the best equipped writer on dramatic art we have, the best I think we ever had, is conspicuous for the fulsomeness of the flattery and utterly undeserved praise accorded to Miss Mary Anderson. With equal generosity he puffs, and there is no other word for it, everything done by Edwin Booth, and with the same lavish off-handedness he not only can never find anything to take exception to in Mr. Jefferson's performances, but does find an omnipresent opportunity to gush, to flood absolutely the channels of expression with an overplus of commendation, which palls upon one's common sense.

Does Miss Anderson complain?

On the contrary, she accepts the homage, she swallows the treacle, she bathes in the sunlight. This style of writing has made her famous. Her beauty is exploited, her marvelous histrionic ability is constantly asserted, the astounding fact that she goes to church is gossiped from one country to the other, and her declination to become part and parcel of the alleged amorosities of the English court is recorded as though it were something astonishing and amazing that an American girl, traveling with her father and mother, should dare preserve her personal purity. No one believes that her personal purity was ever assailed. No sane man has the faintest idea that the Prince of Wales, or anybody connected with him, ever attempted to make the faintest suggestion of an approach to the hitherest verge of this immaculate virgin.

Does Mary take it?

She not only takes it, but rejoices in it, and her managers there and here, and she has had many of them, not only delight to see her take it, but share with her the profit it brings to their common enterprise.

But there are two sides.

And having encountered the other side in St. Louis, which is no more offensive to common sense than the realm of mushy gushiness in which Miss Anderson has lived for years, she takes to herself airs, and repulses with indignation a style of assault which, though less palatable, is none the less vulgar than the overpraise, the besmirching flatttery she so much delights in. The gentleman who wrote concerning Miss Anderson's personal appearance and dramatic endeavor during her last appearance in St. Louis, traversed decency. They were at cross purposes with honest judgment. They prostituted their opportunity. I regard their assaults upon her personality as blackguardic, unmanly, discourteous in the extreme.

But it is the extreme to which I object.

And one extreme, that of praise undeserved, and ridiculous, flatulent flattery, is just as bad, in my judgment, and in the judgment of every honest fellow, as this extreme of indecent assault to which the lady was subjected in St. Louis. I have never been an admirer of Miss Anderson, either as a person or an actor. Judging her as a picturesque statue, as an entirety, she is effective, but the moment analysis begins, conspicuous faults disclose themselves, and like many another gratifying whole, in parts she is unsatisfactory. Her head, taken by itself, is pretty, but entirely too small for her physique. Her arms and limbs, taken by themselves, are comely, but they're entirely too long for symmetrical fitment to the head which caps the body. All this is forgotten when you take her, as Galatea for instance, when with studied pose she stands a figure draped. Her reading, in my judgment, is, as a rule, faulty, and it will not be pretended that her nature will permit her even to assume flights in the upper, or the passionate developments. Had she approached perfection as an artist no better illustration could have been afforded that practice makes perfect, because she has never had opportunity to study. Her world is the stage, and her repertoire upon the stage limited.

But she is a success.

She is, indeed; and no one rejoices in her success more than I. It gratifies me to see an American girl succeed at any time and under all circumstances. I am glad to know that she is very rich; that she enjoys general favor, and that people find satisfaction and enjoyment in looking at her and in listening to her readings of their favorite plays. If she were a striver and a struggler it would be unnecessary to take her as an example or as an illustration, but as she is a fixed star, and needs no longer the rush and gush of flattery, and certainly ought not to care for, much less to fear, the indecent and discourteous assaults of unfriendly pens, I would really like to know what she, as a type of actor, really wants to have? I wonder whether it wouldn't gratify a secret feeling somewhere in Miss Anderson's composition if she could once read a carefully-considered and respectfully-phrased criticism of her performances? It is quite possible that she has developed the big head, so that she believes the talk of Mr. Winter. It may be that she really conceives herself to be the beautiful being of which we read so much, and it is also possible, although I can hardly believe it, that an American-born girl can be affected by a continuity of absurd appearance of recognition of unusual merit along the line of artistic development, and really considers herself a great artist in the best sense of that term. It doesn't seem to me possible, nevertheless it may be possible; and if it is, she is a significant illustration of that which some writers maintain—that actors want praise and not criticism, that they want flattery and not advice, that they want to be slathered with fulsomeness rather than to be helped, and aided, and guided, and encouraged by an honest recognition of what is good, and a fraternal suggestion of where their bad might be bettered.

There are two points of view from which to regard praise, recognition.

First is the critical point of view.

It has afforded me very great pleasure, time and time again, to recognize in Mr. Winter our ablest dramatic critic. When unbiased by favoritism, his writings are not only enjoyable and agreeable, but instructive. If I were an actor, unknown to Mr. Winter, I would infinitely prefer his honest judgment than that of any other man now writing for the press, and if I could win, deserving it, a commendation, a recognition of merit from him, I should consider I had taken a long step in advance. If he were to pierce me with his lance, I should believe that the force with which he drove it was generated in a clear mind, and that its aim was directed with an honest hand. But do actors look at it from that point of view? Do they care to take their medicine in the public eye?

That I think is a very neat point.

A man may be very much obliged to a fellow who tells him quietly his dress is disarranged, his beard is stained with egg, who would not care particularly to have the attention of an audience of fifteen hundred people called to a similar embarrassment, and so an actor might prefer to have his failings pointed out to him in a private letter, rather than on the printed page, but we are talking now about printed pages, and I reiterate therefore that praise or censure from Mr. Winter, upon a man or woman for whom he has no personal regard, I should consider, being an actor, of significant value.

The second point of view is that of a desire of one who seeks publicity, some call it fame, some celebrity, some notoriety, but the general term publicity covers all these varieties. It makes no difference to that class of actor what the hinge is, so long as it enables publicity to turn their way. My highly esteemed friend, Miss Dauvray, is one of the most ingenious advertisers I ever knew. It makes no difference whether it is her own success, her own marriage, her own, so to speak, ten thousand dollar dog, her own trip abroad, her own return, her own endeavor once more to face the footlights, her sister's work as sculptor, her husband's endeavor in the ballfield, it all tends to one point, advertisement, and she is to-day, regardless of her personality, regardless of her ability, one of the best advertised people on the footstool.

It seems to me that Mrs. Langtry and Mrs. Potter are open to this charge, in most conspicuous ways.

Why, Mrs. Potter can't even invite Mrs. Langtry and Jane Hading to have a bite, that full reports are not sent to the newspapers. She can't drive in a tea cart without making a remark to a companion which instantly finds its way into the public press, and this class of actor, concerning whose ability I express no opinion in this article, seem to be so bitten with the itch for publicity that there is nothing too high, nothing too low, to be utilized as a means to that end. In this way you can account for the readiness with which the newspapers—and, by the way, I desire to except the New York *Sun* from this classification, partly because of some excessively ill-natured and discourteous reference that has been made to my last week's mistake, but much more because it is fair—accept the box-office notices with which they are flooded. They recognize distinctly that it means money at both ends. It means a deception of the public concerning the merits of play and players. It means ability therefore on the part of the manager to pay for advertising, which, in turn, means increased receipts over the advertising counter.

I think the public, however, is gradually educating itself.

Nothing is more common than to hear a reader say after perusing a glowing puff, an elaborate eulogy, "What infernal nonsense." You go to a theatre, and find it half filled, and read the next day "hundreds were turned away, unable to obtain admission." The conclusion in your mind is obvious. You read, as you might have but a few days ago, a tremendous puff—there is no other word for it—of Charles Coghlan's performance on a specified night, in a specified part, yet, being one of the audience, you know perfectly well that Mr. Coghlan was absent, detained at home by severe indisposition, and that the part was played by another man who did very well under the circumstances. You read many a time and oft what appeared to the ordinary reader as critical recognition of lyric endeavor, and to your amazement you say, "Why that opera wasn't given, Fischer was ill, and the Walküre was substituted," or whatever.

The public reads in the Associated Press cable the amazing fact that "Mary Anderson filled Tennyson's clay pipe with a particular brand of tobacco." Well, Tennyson could get along very well without that notice, but Mary Anderson and the tobacco brand apparently needed more extended publicity, and they got it.

The actor and the public.

Those are the two toward whom the honest writer turns his thought. The public desire expert steering, and the actor deserves honest criticism. Flapdoodle favoritism, now and then an itching palm, and carelessness on the part of the writers, as a rule, give to the public an utterly unfair reflection. They give also to the actor, on the one hand, flatulent eulogy, which is meaningless, or on the other, excessive abuse, which is cruel and indecent. What does an actor really care in his heart for the expression of a man who sits in the house before him with twenty-five per cent. of his salary in his pocket? What does the writer, who sits in that theatre with twenty-five per cent. of the actor's salary in his pocket, do to the employer who pays him so much a year to write concerning that actor and his associates? Why, the actor in his heart knows that every word of praise is bought, therefore it is in no sense a consolation, in no sense a help, it becomes nothing but an advertisement, and a paid advertisement at that. All he gets is publicity. The writer prostitutes his opportunity, and the actor pays for his publicity. Now the vast, vast majority of actors don't pay for the publicity, and it is fair to assume that they would like honest judgment, and an expression of it, respectfully phrased. I know of but one writer who prostitutes his opportunity and sells his employer's columns, therefore it is fair to assume that the vast, vast majority of writers would infinitely prefer to write their honest judgments, and to write them in a respectful way. They find themselves confronted, first, by the box-office notices which flood the papers, neutralizing, by their extravagance of laudation, any moderate expression that may have been made previously, and in the second place by this class of conspicuous actor represented by Mary Anderson, Edwin Booth, the Langtry and the Potter set as well, who, through favor, and we'll put it in no other way, command such excessive adulation that ordinary and common sense recognition becomes the feeblest possible wail in comparison.

It would, Mr. Editor, be interesting if you could collate the views, the opinions, the honest thoughts of actors, rich and poor, celebrated and inconspicuous, as to the heart-want they feel.

What do they desire?

Do they desire publicity, or do they desire honest criticism, respectfully phrased? Mary Anderson comes to the front just in time. She was overpraised in New York, she was indecently censured in St. Louis. Isn't there a just medium, and if so, would she for one like to stand upon it?

HOWARD.

ROBERT ELSMERE PREPARATIONS.

Charles Frohman and Harry Rockwood have fully determined to place a dramatization of "Robert Elsmere" on the road this season, and the former gentlemen when seen by a MIRROR reporter was nothing loath to tell of his plans.

"In connection with Mr. Rockwood," he said, "I propose a dramatization of "Robert Elsmere." The fact that Mr. Gillette had decided to discontinue the work will make no difference. We feel that we are perfectly justified in taking this step. Mr. Palmer was all right from his standpoint, when it is considered that he was interested only in a matinee performance, and under no circumstance would he have had any interest in the tour, no matter how successful it might have been. Naturally he had nothing particular to lose in this matter, but we feel that, as we do not receive any protection abroad for our work, if we could succeed in gaining some return by producing a foreign work, it might help to even matters a little. Mr. Gunter told me that, out of four companies playing Mr. Barnes of New York, and of hundreds of thousands of the book sold abroad, he had never received one dollar."

"If it is wrong to produce a dramatization of "Robert Elsmere" it is certainly wrong for publishers to print the book; and if it is wrong for the work to be printed, the public has no right to purchase stolen property; but, as I said before, we feel that we are right and we are going ahead, and if a fine production and a brilliant cast can help toward making a success it is sure to be one."

"You are then preparing to produce Robert Elsmere on the principle that two wrongs make a right?" suggested the reporter.

"We are preparing to produce the play on the principle that just what you receive shall you return. Mr. Gillette's A Legal Wreck is being played in England under the title of An Attorney's Difficulties.

"We have already engaged E. H. Vanderfelt, John T. Sullivan, W. H. Thompson, Dorothy Dorr and Effie Shannon. Our route comprises the chief cities and theatres of the country. We open in March playing for one week in small cities between New York and Boston; then we open at the Hollis Street Theatre in Boston on March 25, for two weeks. Mr. Gillette has not heard from Mrs. Ward yet on the matter. We wrote to Rider Haggard before producing She, and he accepted our proposition. We sent him royalties, and though others produced the play we continued sending them."

"In case Mrs. Ward should accept Mr. Gillette's proposition, what will then be done?" asked the reporter.

"On receipt of a letter from Mrs. Ward accepting our proposition we will send her royalties, the same as we did Mr. Haggard. But produce the play we shall."

PROFESSIONAL DOINGS.

SAM FRIEDLANDER, P. Harris' representative, will go to Minneapolis next season to take charge of Manager P. Harris' new theatre, the Hennepin Avenue Opera House.

EMMA FOSSETTE is playing light comedy roles very acceptably in the Creston Clarke company.

J. BARNEY LOW, of Watertown, N. Y., has written an emotional drama, in four acts and thirteen scenes, entitled Spurious, which is now under consideration by Manager A. M. Palmer.

THE fourth of the series of the Haverly-Cleveland Minstrel concerts will be given at Niblo's Garden next Sunday evening. This will be designated "Old Songs Night," as the programme will be devoted principally to the ballads of "Auld Lang Syne."

A PROFESSIONAL matinee of Lizzie Evans' performance in The Buckeye is to be given at Lehmen's Windsor Theatre, Chicago, to-morrow (Thursday) afternoon.

THE announcement that The Cavalier, to be produced at Palmer's Theatre next Monday night was an old melodrama, is indignantly denied by the managers of that piece, who claim that the play was never acted in Paris, the author, A. d'Ennery, having written it for Frederic Lémaitre and never permitting any other actor in France to play the part. The present adaptation was made by Harry Lee and George Jessop, and received its first presentation on any stage in Chicago last June. As in Chicago, Mr. Lee plays the hero, and he will be supported by a powerful company.

MABEL DE BERIAN and Olive Roberts have resigned from Myra Goodwin's company.

ROBERT MCWADE, will superintend the production of An Iron Creed, the new American play by Charles Stowe, to be produced at the Fourteenth Street Theatre on April 8.

THE Redmund-Barry company will devote this and next week to preparations for a handsome production of Herminie at the Windsor Theatre on March 11.

MRS. BURNETT'S play is not yet ready for production at the Lyceum Theatre, although the author is hard at work upon it. The stock company is now rehearsing an adaptation from the French that may have an early production.

THE advance sale for Nat Goodwin's opening in A Gold Mine, at the Fifth Avenue Theatre next Monday, is very large. A special car from Philadelphia will bring over fifty of Mr. Goodwin's admirers, the guests of Samuel Nixon, of Nixon and Zimmermann, of the Chestnut Street Theatre.

H. C. MINER has added White's Opera House, Detroit, to his list of theatres. This makes the fifth theatre that Mr. Miner controls.

THE pupils of the New York Institution for the Deaf and Dumb will witness the matinee of Le Voyage en Suisse at the Fourteenth Street Theatre to-day (Wednesday) on invitation of the Hanlons.

GEORGE HELON, the head usher of Colonel Sinn's Park Theatre, Brooklyn, died in this city on Friday last.

A. M. PALMER denies that he has any intention of leasing Pike's Opera House, Cincinnati, or any other theatre outside of this city.

ALL of the matinees on Friday last (Washington's Birthday) were pleasing in their monetary results.

MANAGER W. S. CLEVELAND, of the Haverly-Cleveland Minstrels, authorizes the announcement that he will have a company of eighty artists next season, and that he will soon give the minstrel world a general "shaking-up."

ETHA ROSSLAND, who is temporarily filling the place in Adams and Cook's company of Jewel Sheridan, who was called home by the illness of her mother, is winning much praise for her work as She, in Justin Adams' dramatic version of that weird romance.

THE Standard English Opera company, of this city, will open a season of light opera at Library Hall, Newark, on Friday night with La Mascotte. The repertoire of the company includes The Chimes of Normandy, Olivette, The Mikado, and The Bohemian Girl, and the list of members comprises Lizzie Gonzales, Constance Barrington, Harry Groesbeck, George Lyding, John Saunders and Francis Wallace.

HOW WE DIED.

From a Forgotten Dialect.

My passion for self-criticism is too keen to prevent my confessing to myself that my utterances are disjointed, unconnected. My mind is evidently not what it was, and you will use your own discretion in remembering my words. In your compassionate, your almost mocking smile, I read the epitaph of the faculty that endowed me with manhood. My intelligence is a dead thing. Well, I do not regret it. It was a frayed and faded ornament to my life and I have long ago worn it out and cast it from me. Don't tell me that I am afflicted with analytic mania; you would be uttering at the same moment a truism and a paradox. Don't engage in an argument with a fool. It is worse than folly.

My history? Well, call it "The roses of yesteryear." I have lived.

I have lived! Indeed? What do you mean by the word, life? Can you tell me when and how life begins? I will undertake to tell you when and how it ends. *You* fear death. I—on the contrary—not I! It is not that I desire or await it with anticipation of delight. Death was not, neither *is*, it simply passes; and I shall watch it as it passes, and when it has passed I shall be a creature of that which comes after it, be it a reality, a dream, or pure nothingness.

Life is a frantic struggle in a state of immobility and impotence, absolute and complete. *We* do not progress; no, no! *we* stand still while the Unknown appears and disappears continually around us. It is an everlasting cyclone which unwraps as it passes, while we exhaust our finite intellects trying to discover a means to stand against it. Fools! as if it rested with us whether we should stand or fall!

Certainly I am mad—incontestably mad—and my mania is to love the whole scheme of creation because my heart has not the vitality to beat with the stronger pulsation of hatred. The weak never hate; they are angry, jealous, slanderous, irritating, petty. Hatred on the other hand is full of gorgeous heriosm. To hate, one must have the courage—a courage not superhuman, but certainly of a high order—to lie to oneself, to one's revolted conscience, to one's simple bestial nature, so as to have but one thought, one ideal—that of a grand, unjust vengeance, knowing it all the while to be unjust. The brutes cannot hate, it is a human privilege.

One must be a man—a man of great manly attribute to arrive at the point of hatred—hatred of those who have injured you, hatred of those who have benefited you, hatred of all men for the immedicable injury of living that is not easy but we reach such sublimity of horror sometimes.

Man is nearly always wicked, but almost never with dignity. His little treacheries are like the little trickeries of the baboon. They seem to be instruments in the grotesque revenge of a vivified marionette.

I, for my part, was always weak and wicked. If my life had been an ordinary one, I, too, might have attained in time the sublimity of hating my fellow man with the cowardly ferocity of his kind. But, alas! there are events that make reason totter, and the faculties of the will fall shattered events which kill and leave us living.

No one was responsible for my catastrophe, so I would fain have included the whole universe in one gigantic hate; but there was something within me that resisted my desire with the resistive potence of inertia. I realised that my hate was too great for my powers of harboring it, and I yielded—defeated.

Do you understand me? Ah! do not read my words, they are senseless, impotent—read my thoughts. Why did God give to man the faculty of speech? Evidently for his abasement; to render him weak and defenceless.

To resume. It was necessary to lay down a preliminary text, to submit in some sense that which I am powerless to express. Hatred is so near akin to love; love is, after all, only the embryonic, the new inventory stage of hate.

Certainly I am mad!—am I not?—yes!

Pay close attedtion to what I say—but never mind my *words*, look at *me*. You will understand it all.

* * * *

Ah! but what a glorious night that was! What fun we had! They were playing Love and the Looking Glass; it was a screaming farce. We were in the first balcony. She was laughing, and in laughing she showed her sharp white teeth, like the teeth of a little wolf. I was making a paper boat of the programme. Ah, yes! I have an excellent memory.

We were at the side close to a little door through which came a draught that annoyed me. *She* didn't mind—she was enjoying herself too much.

I don't know how it happened—no one does. The panic was instantaneous.

The curtain fell suddenly—it was a dark green curtain—and immediately someone cried "Fire!"

The fire came out like a comedian who is recalled after the act—at one side of the proscenium. It came out panoplied in smoke and bespangled with sparks. It did not look as natural as it does in fairy spectacles, but it was more so. We knew that.

I remember perfectly all that happened next; but I could not tell it you, because I saw nothing. Men howled and fought with one another for life all round us.

I seized her in my arms and clasped her to my heart. She struggled to get free, doubtless to drag me to the blockaded stairways. But my only thought was to keep her from the tongues of flame that leaped up at us, and I clasped her closer, closer, and had flung my cloak around her trying to shield her with my body as I clasped her closer, closer! She struggled yet, you see, she loved me so—she, the loveliest, the most radiant of God's creatures; I the weakest and most mean. I clasped her as I would have welded her to me.

Gradually she became quiet, and when I realised that she would struggle no more and would not hinder my movements, I caught her up in my arms and darted for the door whose draughts had annoyed me. Lost in the darkness, no one had noticed it. All the others were stopped by heaps of dead. I was just in time—only just.

We reached the street. Before us the theatre burned like a tinder-rag, and inside it a thousand wretched human beings were burning, too.

"Well, we have escaped. We are lucky, are we not, darling? How frightened you were! Ah, but *how* frightened. Come, look up at me, laugh at me; the danger is over, sweetheart! Why, come! give me a smile, dear. Smile up at Dick! I am Dick.

I lifted her head; she was smiling, indeed, but it was the glassy smile of the epileptic—of a corpse. And her smile—the last spasm of her agony—had parted her lips, showing her stray white teeth, like the teeth of a little wolf.

She was dead? Oh, yes! She was quite dead.

How had I not known it when I bore her in my arms. The fire had not touched her; it had not singed a single golden thread of hair; it had not scorched the paper-boat which she still held crushed in her fingers.

I had suffocated—strangled—her in my arms, and had rescued from the flames a corpse—the corpse of her I had loved too franticly.

We died together.

SELINA DOLARO,
EDWARD HERON-ALLEN.

ACTORS' FUND JOTTINGS.

Kate Byron has qualified as a life member. Emilie P. Boswell has sent a donation of one hundred books for the use of the sick under the Fund's care. Kate Collins, of Rockwell's People's Theatre company, has sent a donation of $5 to the Fund. Denman Thompson donates to the Fund all moneys that his stage manager collects in the way of fines from The Old Homestead company.

THE AMATEUR STAGE.

The Melpomene Dramatic Society presented the three-act comedy, The Guv'nor, at the Brooklyn Athenæum on the 21st to an appreciative audience. It was the society's third attempt this year, and its general tone was a decided improvement over the previous plays. The performance was noted for its smoothness and the strict attention the different members of the cast had evidently bestowed upon the characters assigned to them. Ernest O. Jacobsen was the star of the evening as old Butterscotch. His conception of the part was consistent, and his facial expression showed marked study. Frank J. Oliver took good care of Freddy, his son. Miss Lizzie Wallace rendered Kate Butterscotch with delicious freshness and graceful vivacity. As Theodore Macclesfield, William P. Macfarlane lost none of the favor of superiority for which he has been distinguished. Miss Marie Lamb was the essence of piquancy as Carrie. The Barbara of Georgie Wallace was perfection. Albert Mosfoy, in the role of Theo MacTeddy, demonstrated that he is the premier of amateur dialect comedians. William M. Campbell's Jellicus was commendable, though somewhat inconsistent. Frederick Bowne as Theo Macclesfield, Jr., was out of his line. May Burton displayed no little amount of ability in the role of Mrs. Macclesfield, and was well received. Mamie Sloat sustained her excellent reputation as an amateur actress by her interesting portrayal of Aurelia. Gunnel, a boatman, was a fine piece of eccentric comedy work in the hands of Everett Willis. Albert Poyeam as Driver No. 3,407, Thomas T. Bell as Gregory, E. Percy Smith as Vellum and Harry C. Edwards as Ullage are deserving of special mention for the admirable manner in which they handled their respective characters. The stage settings and management were the best seen at the Athenæum this season.

The Lyceum Dramatic Association held their annual banquet in Brooklyn last Thursday evening. Speeches were made by the members and toasts were ably responded to.

Love's Sacrifice has been substituted for the diversified programme that was to be presented at the benefit to Manager Moore next Friday evening at the Athenæum.

Miss Fannie Rorke, the well-known amateur, and daughter of the popular "coach," Jack Rorke, will be the recipient of a benefit tendered her by the dramatic societies of Brooklyn, for which she has done service, early next month.

The Hillside Dramatic Club introduced itself to the public at the Athenæum last Friday evening. A programme consisting of the three-act comedy, Linked by Love, and the comedietta, Margery, the Rough Diamond, was interpreted. In Linked by Love, Gregory Patti, as Pericles Pickles, made a decided hit. He is an excellent light comedy man and a valuable acquisition to the amateur rank in Brooklyn. George F. McEvoy was clever as Taunton Rovilliosa, and Miss Fannie Rorke played Vinnie Lombard piquantly. Lionel Lombard was in the capable hands of John Robinson. Miss Miriam Smithson did well as Lucy, and William Groth as Thad Lombard and Jennie Dean as Polly were also praiseworthy. The Rough Diamond followed, and by their masterly rendition of it the Hillside proved that they had abundant good talent at their disposal. The cast was as follows: Margery, Miss Fannie Rorke; Lady Plato, Miss Miriam Smithson; Sir William Evergreen, Thomas Young; Cousin Joe, William Foote; Captain Blenheim, William Hopkins, and Lord Plato, Edgar Taylor.

The dramatic society of the Church of the Assumption gave a performance on the 21st inst. at their hall on Jay Street, Brooklyn. The programme included Joseph Graham, humorist; William Devere, dialect recitation; Philip O'Hare, Joseph Mack, John Armour and Mamie Jones, vocalists. The Irma Quartette also rendered a number of solos, glees and medleys. The entertainment concluded with a farce entitled Wanted, A Confidential Clerk, in which the following gentlemen sustained the different characters with credit: Joseph J. Clancy, John McCormack, E. S. Graham, Joseph V. Rorke, Clarence Valentine, Gregory Patti, James C. Lyden and James J. Johnson.

This Wednesday evening a grand testimonial will be tendered the Seawanhaka Boat Club at the Amphion Academy of Music, Williamsburg. The Wife's Secret will be produced, and the cast contains such well-known amateurs as Mrs. Matilda Davis, Annie Culver and the Messrs. John C. Costello, H. H. Gardiner and R. B. Throckmorton.

The twenty-fifth anniversary of the Knights of Pythias organizations in the country was celebrated last Tuesday evening in Brooklyn by a dramatic performance and reception at the Athenæum. The attendance was very large and the affair a pronounced success. The entertainment was opened with an address by Dr. William Schroeder, Past Chancellor of George Washington Lodge, after which Love's Sacrifice was presented, the cast being made up from the principal amateur dramatic societies. Ira H. Moore rendered the character of Matthew Elmore with a depth of pathos and genuine dramatic ability. J. H. Arnold gave Paul Lafont a spirited and artistic interpretation. Mrs. Stella Elmore as Margaret combined the simplicity of a maiden with the strength of a woman superbly. She was natural in her business and did not overact the part. St. Lo in the hands of Paul Dater was played in fine spirit. Miss Annie Culver made a pleasing Herminie. T. T. Hayden played Eugene De Lorne. His affected pronunciation seriously detracted from the excellent lines of the character. C. T. Catlin acted up to the requirements of Friar Dominic. M. H. Lindeman was exceedingly clever and amusing as Jean Ruse. The Jennie of Miss Carrie Culver was excellent. G. G. Robertson as Morlac, William E. Grath as DuVivan and Miss Edith Elwood as Hanon also deserve a word of praise. The play was directed by J. Rorke.

James J. Byrne, of the Brooklyns, has been added to the corps of the Gilbert Society.

It is reported that Miss Lizzie Wallace, the charming young soubrette of the Amaranths, and Dr. Quinlan, vice-president of the society, will shortly assume prominent roles in Cupid's play of Matrimony.

Richelieu will occupy the Athenæum stage to-morrow evening, Feb. 28. A good production is looked for, as the cast comprises some of Brooklyn's leading amateurs.

Fred. C. Randall has resigned the chairmanship of the Melpomene's Dramatic Committee and E. O. Jacobsen has been elected to fill the position. William P. Horton has also been elected to the office of secretary, made vacant by Mr. Jacobsen's election as dramatic chairman.

A. R. Hart, president of the Amaranths, will tender the members of that society a dinner in the early part of March.

The Gilbert has selected for their March performance at the Academy the comedy, Nettie's First.

On March 4 Booth's will produce Snowball at the Athenæum.

To-morrow (Thursday) evening the Amateur Opera Association produces Martha at the Academy of Music. A strong cast is assured.

The Jerome Dramatic Club will produce Time and the Hour at the Academy of Music shortly.

William J. McCahill, the well-known comedian of the Booth's, will make his first appearance upon the amateur stage this season with the Jeromes at the Academy.

Already speculation is afoot as to who shall be the next dramatic chairman of the Gilbert Society. Mr. James Gordon Darling, one of the founders of the club, is, at present, the foremost candidate for the office.

Miss Ella G. Greene has just recovered from a serious affliction of the eyes, which prevented her from playing for some time past.

St. Anthony's Dramatic Club is rehearsing The Chimes of Normandy for presentation at their own Academy early in March.

Miss Lillie Dillon has joined the Melpomene Society. Miss Dillon comes from the Booths.

William J. Mullin has resigned the chairmanship of the Brooklyn's Dramatic Committee. Lack of time to attend to the arduous duties of the office prevented him from continuing in the position.

The Amateur Society of Fisk's Casino, at Springfield, Mass., produced The Colleen Bawn on the 21st and 22d inst. with the following cast: Coppaleen, O. H. Dickinson; Hardress Cregan, H. Pearson; Danny Mann, F. E. Stoddard; Kyrle Daly, W. E. Sanderson; Father Tom, W. E. Crane; Mr. Corrigan, J. T. Ripley; Servant, H. Myrick; Elly O'Connor, Mrs. A. C. Graves; Anne Chute, Mrs. O. H. Dickinson; Mrs. Cregan, Jennie Turner; Sheelah, Mrs. E. H. Dodge. It was a very successful performance. Mr. Dickinson as Myles must be credited with the greatest hit of his amateur career. The play was staged in a most picturesque and tasteful way. Artist Tryon's cave scene in particular being marvelously realistic, considering the small stage.

An enjoyable performance of Above the Clouds and an original farce entitled Dots and Dashes was given at the Turn Hall Theatre on last Tuesday evening by the New York Telegraph Operators, under the direction of M. J. Dixon, the author of the farce. Both plays were given with considerable skill, as was evidenced by the hearty applause of the audience. Frank Melrose, A. F. Louer and T. Kinsella did good work in the farce, while Agnes Rose Lane and Nettie Dever ably assisted. In Above the Clouds Eugene V. Adamson displayed considerable histrionic ability, while M. Loraine shared the honors of the evening with him. Lena Knodell as Grace Ingalls was pretty and effective, and Ida Forrester was capable in the role of the housekeeper. Between the acts J. J. Mahoney gave some pleasing recitations. A reception followed the entertainment.

The operetta Red Riding Hood was very successfully produced, under the direction of Miss M. Vallah Clapp, at the Second Presbyterian Church, Jersey City, on the 21st inst.

IN THE COURTS.

CHARLES A. SPALDING'S $3,000 VERDICT.

Charles A. Spalding, the owner of the Olympic Theatre in St. Louis, last week before Judge Andrews and a jury of the Supreme Court recovered a verdict of $3,000 as damages against Manager Gustave Amberg for breach of contract. Amberg had arranged to have the Thalia Theatre company play in St. Louis for a fortnight in March, 1887, on a percentage, but he changed his plans after his season in California on account of the illness of several of the leading actors and actresses. On that trip Manager Amberg said he lost about $6,000. Mr. Spaulding could not get any other company to occupy his theatre for the time scheduled for the Thalia Theatre company, and therefore was compelled to sue for damages, as Manager Amberg declined to give him any remuneration.

WALLACK ESTATE SUIT.

Ex-Judge Dittenhoefer has begun suit in the Supreme Court on behalf of Octavia A. Moss to foreclose two mortgages, aggregating $212,000, upon Palmer's (formerly Wallack's) theatre property at Broadway and Thirtieth Street and also upon the property Nos. 11 and 13 West Thirtieth Street. These mortgages were made by J. Lester Wallack—one on May 1, 1886, for $90,000 and the other on April 14, 1887, for $122,000—in favor of Frederick A. Lovecraft. He on May 6, 1887, assigned the mortgages to Mrs. Moss. Interest on them has not been paid since last April. The suit is against Lester Wallack's widow, as executrix of his will, and his children.

MRS. RICHARD MARSTON'S WILL.

The will of Maud Marston, which was executed on Feb. 12 of the present year, the day of her death, has been filed for probate in the office of the Surrogate. She leaves all her property to her husband, Richard Marston, and makes him sole executor, but provides that, in the event of his death or re-marriage, then the property shall go to Edward Ellings, of 9 Queen Victoria Street, London, England, in trust for the benefit of her three sisters.

The witnesses to the will are Dr. S. S. Bogert, Sydney Chidley, of THE DRAMATIC MIRROR, and Mary Hetherington.

GILLIG LOSES HIS SUIT AGAINST BARRETT.

Henry F. Gillig's application for the appointment of a receiver of the moneys which have and may become due to Lawrence Barrett, arising out of his contract with Edwin Booth to manage the Booth-Barrett combination, has been denied by Judge Patterson of the Supreme Court.

GLEANINGS.

GERTRUDE HYDE, late of the World company, has joined the Florence Hamilton company as soubrette.

PRESLEY B. FRENCH, comedian, closed his engagement with the People's Theatre company at St. John, N. B., on the 26th inst. It is said that he intends to star in a piece written by himself.

THE first production of Boucicault's After Dark by the Webster-Brady company, on an elaborate scale, will take place in Philadelphia May 6. It will be produced with a very strong cast, new and original scenic effects, and several well-known specialty stars in the concert hall scene. Next season After Dark will be seen in the large cities only.

IT is reported that He, She, Him and Her made a decided hit and did large business in New Orleans last week.

CORINNE in Monte Cristo played to very large business in St. Louis recently. The St. Louisian press were unqualified in their commendation of the dancing and acting of the talented little lady that heads this organization.

MARIE CARLYLE has signed with J. K. Emmet and will appear during the run of Emmet's new play at the Fourteenth Street Theatre.

GRACE ADDISON, who scored such a success with Eben Plympton this season is now disengaged, owing to the early closing of that company. Miss Addison is a clever soubrette.

MANAGER SHULTS of the Casino Opera House at Bath, N. Y., has received the appointment of "Director of Amusements" for The New York State Soldiers and Sailors' Home, located at Bath. The house has just been completed and will be opened by March 30. Musical and comedy companies are invited to correspond with Manager Shults.

EDWARD N. HOYT is now playing Dentatus, Lord Stanley, Damocles, etc., with the Frederick Warde company.

MARY ADA PENFIELD has been engaged to play the juvenile part in J. K. Emmet's new play, to be produced at the Fourteenth Street Theatre for a run of eight weeks, opening on Easter Monday.

DESPITE the terrible hotel disaster in Hartford Ullie Akerstrom did large business there last week. One hundred members of the "Governor's Foot Guards," an *élite* military organization, attended Miss Akerstrom's performance on the opening night. The military were in full dress and were accompanied by their ladies. The star received an elegant floral tribute.

W. H. STUART is reported to have made a pronounced success in the role of the villain in The Ruling Passion.

CATHERINE LINGARD will remain with The Little Tycoon company until the close of the season.

JOHN W. BURTON has resigned as comedian at the People's Theatre, at Minneapolis, to go to California under the management of Messrs. Mortimer and Lang.

ULLIE AKERSTROM on the 18th inst. at Proctor's Opera House at Bridgeport, Conn., was the recipient of a beautiful basket of roses decked with the Swedish colors, the gift of prominent Swedish people who occupied a box.

W. A. WHITECAR, *en tour* with Maude Banks, is receiving very favorable comments for his work in supporting the star.

C. B. HAWKINS is with the Hanlon Brothers in Le Voyage en Suisse.

MARIE RENÉ, the transformation dancer, who was with the Webster-Brady company during the past year, is playing the title role in She in that organization and is reported to be developing remarkable dramatic ability.

THE Cora Van Tassel company will close season at Charlotte, N. C., on March 2, and returning to New York will begin a season of six weeks in Jamestown, N. Y., April 15. The company will then tour New York, Pennsylvania and Ohio.

MARY ANDERSON opened in The Winter's Tale at Macauley's Theatre in Louisville on last Monday night, despite the efforts of Manager Bourlier of the Masonic Temple Theatre to prevent her appearance at Macauley's. Chancellor Edwards refused to grant an injunction restraining Miss Anderson from appearing at Macauley's, holding that the remedy of the plaintiffs, if they had any, lay in a suit for damages. Mr. Abbey and Mr. Macauley gave bond in $10,000 to secure any damages that may be recovered in such a suit.

ZOZO will be played in Brooklyn next week, after which the popular spectacle tours the New England towns for the remainder of the season. Bessie Fairbairn, who plays the title role, and Mountjoy Walker are known as "big cards" on the New England circuit, and this, added to the popularity of the production, will give Zozo a boom.

ROBERT HILLIARD and Burr McIntosh will play a game of pool for the championship of the theatrical profession and a silver cup next week.

ON Monday R. L. Marsh, of Chicago, late manager of the Grand Opera House and Academy of Music, Milwaukee, leased for a term of years from Louis Plack the new Mountain City Theatre at Altoona, Pa.

P. A. MELVILLE, of the *Daily Telegraph*, St. John, N. B., who is also interested in theatricals in that city, was a visitor to the metropolis yesterday. Mr. Melville is well-known to the profession as a courteous and genial gentleman.

E. H. SOTHERN opened to a very large house in Lord Chumley at the Jersey City Academy of Music on Monday night last.

WM. GILLETTE was booked to appear in Held by the Enemy in Brooklyn on last Monday night but was prevented by illness.

MISS M. CAMPBELL has been engaged for E. H. Sothern's company.

OWING to the sudden death of Estelle Mortimer's mother at Syracuse, N. Y., on last Friday, Marion Erle appeared in that lady's place in Nat Goodwin's company at three hours' notice, and made a hit in the part.

BY special permission of Harper Brothers, a performance will be given of tableau readings from "Ben Hur" at Palmer's Theatre, on the afternoon of Thursday, March 24, for the benefit of the Society for the Aid of Self-supporting Women.

THE first presentation in San Francisco of Spenser's Little Tycoon will take place at the Bush Street Theatre on March 12.

DUNCAN B. HARRISON has recently been unnecessarily annoyed by attachments on debts incurred while Mr Harrison in partnership with A. H. Rogers was conducting the tour of My Geraldine. In that venture Mr. Harrison sunk $19,000 and the liabilities when the firm closed were $12,436. Mr. Harrison took this load of debt on his sturdy shoulders and has been working like a Trojan ever since to wipe it out. He has reduced this debt down to $3,596.50. This is a splendid showing, and all honest men will wish Mr. Harrison and The Paymaster godspeed.

THE statement that Johnson and Slavin's Minstrels would cease to exist after this season is indignantly denied by that organization. Contracts for the fourth part of next season have already been closed, and a large number of performers have already been engaged.

A MUSICAL and dramatic matinee will be given at the Metropolitan Opera House Hall on Friday afternoon by Carlos Hasselbrink, Ada Webster Ward and Frederick Paulding, assisted by Mary Estvan, Enrique Arencibia, Clifford Schmidt, E. Agramonte and Fred W. Peters.

MANAGER M. W. HANLEY is contemplating a tour of Harrigan's company to San Francisco next Summer.

A NEW opera house will shortly be built in St. John, N. B. Some $40,000 has already been subscribed for that purpose, and the following gentlemen, all of whom are prominent business men, have been elected officers: A. O. Skinner, president and treasurer; A. H. Bell, first vice-president; M. W. Maher, second vice-president; P. A. Melville, secretary, and P. A. Melville A. O. Skinner and R. F. Quigley, managing directors.

EDWARD HARRIGAN has approved of plans for a new theatre for himself to be erected by a stock company, of which Austin Corbin, the railroad magnate, will be the principal shareholder. It will be built either on the site of or near the present theatre, and will have a seating capacity of 1,600 or 1,700, with all the modern improvements both before and behind the curtain. It will be of red brick, and the stage will be forty feet deep and twenty-nine wide. It is expected that the building will be up by October 1.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, *gives you a $5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

PHILADELPHIA.

The past week witnessed some interesting events, but presented very few novelties.

The only new presentation of importance was Jocelyn, in which appeared Rose Coghlan, at the Walnut Street Theatre. It is certainly a play of unusual literary merit and dramatic strength. It is of good, though not of excellent construction, and is interesting, though disappointing. Although superior to any play presented here this season, with the exception of Paul Kauvar, it is destined, probably, to have a comparatively brief existence because of its gloom and because the heroine is made to lose and suffer so much that we feel that her final triumph, together with the requiting of her love, afford but inadequate compensation, and that the happiness which the sense of justice would accord can never be attained because of the hauntings of memory. The wholesale sacrifice of the three brothers is certainly a recklessly bold way to create a scene and to establish a motive, and is far from satisfactory. The lethargic stupor of horror begins at that point to seize upon the audience, and the playwright is powerless to restore their healthy imaginings. The last act is too brief and could, moreover, be improved by bringing Gaston Marcel upon the scene at the moment that Prince Saviana has been disarmed by Jocelyn and allowing him to continue the duel to the death. Miss Coghlan showed a thorough understanding of the role of Jocelyn, and gave to the character a charming grace and dignity of manner. Jocelyn in her hands was probably all that the author intended, and if the audience experienced any disappointment, it was not due to her default, but was owing to the inherent sombreness of the role, which defrauded them of the lightness, the dash, the vivacity and the contagious healthfulness and vitality wherein lies Miss Coghlan's most potent charm. The Prince Saviani of Milton Lackaye was so nearly a perfect creation as to be practically invulnerable to criticism, and I cannot recall a more satisfactory rendering of a heavy role. James E. Wilson, as Gaston Marcel, was also entitled to high praise. He labored under the strange disadvantage of playing a lead that was made subsidiary to the heavy role, and it was this probably that made his performance seem uneven, but when his great opportunities came his acting showed force, intensity and naturalness. Mrs. Charles Watson as Mme. De Mortaigne was likewise uneven, but was in the main praiseworthy, and E. Tom Webber as Michael, the old stewart of the Boisacs, brought his comparatively small part into pleasing prominence by his thoroughly excellent performance. The balance of the cast was entirely satisfactory. This week the same attraction.

The Booth-Barrett engagement at the Chestnut Street Opera House has met with the anticipated success. There have been but few vacant seats in the house at any performance, and with the advance in prices the receipts must have been very large. Othello and The Merchant of Venice divided the week, and on Thursday night, when the latter play had its first presentation, the orchestra was driven into one of the upper boxes. It would be folly to speak of the merits of the performances, so I will content myself with praising the beauty of the scenery. The engagement will continue two weeks more.

At the Arch Street Theatre A Brass Monkey drew crowded houses. The cast was nearly the same as when first seen here this season and all hands combined to give a good performance. Charles Reed deepened the good impression previously made by his really artistic creation of Jonah, and Flora Walsh and Tim Murphy largely contributed to the enjoyment. Some new and sparkling music was introduced, and the now famous "Razzle-Dazzle" again made a big hit. The same attraction this week.

Nat Goodwin appeared at the Chestnut Street Theatre in Lend Me Five Shillings and Turned Up and secured excellent business. While it is to be regretted that Mr. Goodwin has been forced to be content with so poor a play as the last named, it is in a measure satisfactory to know that he can always be depended upon to give a good performance and furnish plenty of amusement. His co. is inferior to the one of last season. This week The Pearl of Pekin.

Lewis Morrison's Faust drew fairly well at Herrmann's Broad Street Theatre, where it filled its second week. Frederick G. Ross retired from the cast and Mr. Sinclair very acceptably filled the role of Valentine, rendering his one scene very strong and impressive and making us regret his limited opportunities. The production has been improved by the engagement of Prof. Paine, who has introduced some new and beautiful pyrotechnic effects in the Brocken scene. Faust continues without date.

The second and last week of the Boston Ideals at the Grand Opera House was moderately successful. The co. is strong only in prima donnas and in some respects, notably in the chorus, was inadequate for the size of the house. This week Daniel Bandmann in Austerlitz.

Held by the Enemy proved an acceptable treat to the patrons of the National Theatre, where it drew large houses. It was well rendered by a company which showed many new faces, but Miss Dupree, as usual, carried away a large share of the honors. This week The Mask of Life.

Edwin F. Mayo reappeared at the Standard Theatre in The Silver Age and was kindly remembered. He drew very satisfactory houses. He gave a good performance of Captain Caton and was well supported. This week Keep It Dark.

H. W. Williams' Specialty co. gave an exceptionally good performance at the Central Theatre. Bobby Gaylor, Lizzie Daly and Frank and Lillian White were among the principal performers. The bill was strong throughout and the entertainment merited the liberal patronage it received. This week The Night Owls.

At Forepaugh's Theatre audiences that packed the house testified their approval of Dominick Murray's Irish drama, O'Reilly Aboo, which translated means O'Reilly Forever. The leading roles were well sustained by John P. Ward, Miss Chantore and Miss Fontainbleau. This week the new melodrama, Sins of a City.

The business at Carncross' Opera House continued very good. The prominent features of the entertainment were Scenes on the Levee, introducing incidents of the old slavery days, and the roaring burlesque, Is Marriage a Failure?

ITEMS: The spectacular drama, The Fall of Babylon, will be presented next Summer in this city. A syndicate of business men has made arrangements for the production with the Order of Cincinnatus, and Adam Forepaugh's grounds at Broad and Dauphin Streets have been secured for the purpose. The production will be under the immediate supervision of James Collins, actor and manager, who will represent the Order. H. B. Mahn will be the business manager of the enterprise.—Verner Clarges informs me that he has been engaged for the Summer season as first old man in the company at the Soldiers' Home, Dayton, Ohio. Mr. Clarges, whose abilities are well known, has suffered eclipse this season by reason of the small part he has played with Rose Coghlan in Jocelyn. I am glad he will have better opportunity, and wish him a good engagement for next season.

CINCINNATI.

The Florences closed a most remarkably successful engagement at Heuck's 23. The repertoire for the week included Dombey and Son, Our Governor, The Mighty Dollar and Heart of Hearts. Both artists were accorded a most enthusiastic reception and Mrs. Florence's costumes in The Mighty Dollar were sufficiently elaborate to enlist the admiration of the ladies at the outset. The support included Marion Russell, whose Libby Dear in The Mighty Dollar was exceptionally clever. The plays were both admirably cast and staged. This week The Bostonians, whose advance sale presages a successful engagement. A Dark Secret March 3.

At the Grand the realistic drama, as portrayed by Harry Lacy in The Still Alarm, proved a very attractive card. The star's energetic portrayal of Jack Manley and Sydney Armstrong's Elinore Fordham fairly divided the honors of the week. Edith Merville's interpretation of the role of Cad Wilbur stamped her a clever soubrette. This week the Duff Opera co. until 28, followed by Mary Anderson until March 2, inclusive; E. H. Sothern 4.

Judging from Gus Williams' active work at Havlin's last week the comedian's gout is a thing of the past. Keppler's Fortunes, which constituted the programme for the week, scored a decided hit, and the star's effective work was ably supplemented by Frank Girard's portrayal of Dave Nelson. The piece was staged in attractive style. This week The Fugitive. Corinne March 3.

Mestayer's well-worn skit, We, Us & Co., scored a hit last week at Harris'. Aside from the performance of Frank Bell, C. J. Williams and Walter Jones, the clever dancing of Lillian Hamilton developed the attraction of the week. The Little Nugget comb. is the attraction this week. The Kindergarden March 3.

Hyde's Specialty co., composed of such clever artists as Helena Mora, Smith and Lord, the American Four and Conroy and Heffernan, terminated a most successful week's stay at the People's 23. The matinee attendance was unusually large. This week Nelson's World co., followed by the Muldoon comb. March 3.

ITEMS: Manager John Havlin returned from Chicago 18, having secured a five years' lease on Baker's Theatre in that city. The rental for the term amounts to $50,000 and a certified check for the first six months has already been deposited by the enterprising Cincinnati manager. James S. Hutton, who formerly managed the Battle of Sedan Cyclorama, will have charge of the house.—Love's Loyalty, a new comedy drama to be presented by the Emma Bell Comedy co. on the road, is in active rehearsal here under the direction of R. G. Marsh.—Harry Rainforth's estimable mother, Mrs. Selden Irwin, of The Still Alarm co., was hospitably entertained by the popular manager of the Grand at his Walnut Hills residence during the entire week of her stay in the city.—The Florences gave only one matinee performance during their week's engagement at Heuck's.—Harry Lacy emphatically contradicts a report which has gained credence in the East regarding the formation of a Still Alarm co. No. 2. No such organization will be operated.—The We, Us & Co. troupe, which closed a successful engagement at Harris' 23, includes in its ranks two very clever Cincinnatians, Walter Jones and Hattie Haynes.—Manager A. M. Palmer, of New York, is said to be negotiating with the trustees of the Pike estate in this city with a view of securing a several years' lease of Pike's Opera House.

CHICAGO.

Not much of novelty was presented at the theatres last week.

At the Columbia Fanny Davenport closed her engagement, giving her strong and vivid impersonation of La Tosca to a succession of large houses. The play was well received here in spite of some hard raps it got from the critics on the ground of immorality. A Legal Wreck, recently seen at another theatre, will be presented at this house this week.

Gillette's She had excellent patronage at the Opera House last week. The cast is strong and the scenery very elaborate. This week, Natural Gas.

The Black Crook has drawn well at McVicker's. The Kiralfy reputation for gorgeousness of scenery is sustained in the present instance. Same bill this week.

Evans and Hoey, whose popularity in this city is one of the "sure things" in theatricals, have been packing Hooley's with A Parlor Match. One could wish that these clever comedians would soon find a new piece, however. The Boston Howard Athenæum co. this week.

At the Grand Opera House Herr Junkermann and his co. have had a prosperous season. This week J. C. Duff's Opera co. in The Queen's Mate.

The Boston Howard Athenæum co. packed the Haymarket every night. This superb organization is the most remarkable specialty co. in existence, having in its ranks the very best artists in every line of vaudeville. It has gone the rounds of these theatres on the present visit and filled the theatre every night. This week Joseph Murphy.

Two Old Cronies, a very good musical comedy, had a profitable week at the People's. This week Around the World in Eighty Days. After Dark March 4.

H. R. Jacobs' Academy had good crowds to see Minnie Oscar Grey and her dogs in Old Oaken Bucket. This week Romany Rye.

The Sheffer-Blakely-Muldoon comb. met with favor at the Bon-Ton. This week the Female Mastodon Minstrels.

James O'Neill in Monte Cristo was well received at the Windsor. This fine actor seems to be wedded to the piece and thereby the stage has lost one of its best romantic actors. Lizzie Evans this week.

Harry Amlar in A Living Lie had fair success at the Criterion. Mrs. McKee Rankin in The Golden Giant Mine this week.

James A. Heane and co. closed a fairly prosperous engagement at Baker's Theatre. This week Ada Gilman in Bubbling Over.

J. H. Havlin, of Cincinnati, will assume the active management of Baker's Theatre, May 1.

On Washington's Birthday all the theatres gave matinees and were crowded to the doors.

ST. LOUIS.

Our Mary and her co. of English actors appeared for four nights and a matinee at the Grand. There is great indignation here over the fact that Mr. Abbey considers this city a four-night stand, and the local press is freely ventilating their opinion. The scalpers scooped the bulk of the desirable seats and held them at a big advance. Mary Anderson is slightly improved in her acting, but the supporting co. is inferior. Pygmalion and Galatea, Comedy and Tragedy, The Winter's Tale and Lady of Lyons is the repertoire. This week, Jim the Penman; Kiralfy's Black Crook next.

A Dark Secret had a succession of good houses last week at the Olympic. The Henley regatta scene, George Hosmer, Capt. Andrews and the trained dogs were attractive features. Edna Carey as May Joyce gave a strong rendition of the role, and on Friday made her last jump into the tank. Jos. L. Mason and T. S. Thompson were good as the brothers. The balance of the cast were equal to their various roles. She this week; Lotta next.

The Ruling Passion at Pope's last week had the S. R. O. sign displayed on the the opening night, and good houses during the remainder of the week. The scenic effects were good, the rainstorm and the balloon being received enthusiastically. H. J. Holmes made the most of Dr. Meadows. Wm. O. Petrie was funny. Ward Renssalear as the Jew Peddler caught the house. Lottie Church did some very effective acting as Laura and Minnie Doone. Frank Mayo next week.

Corinne in Monte Cristo, Jr., did good business last week at the People's. The chorus was pretty and the military march was well done. Reuben Glue this week; Howard Specialty co. next.

Mignani Star co. had good houses at the Standard last week.—A. H. Canby of the She co. is here.—The warm weather has put Col. Short to thinking of the Summer season of opera here and a few weeks will decide the attraction.—Gus. Thomas, late advance for Julia Marlowe, is here.—There is a large advance sale for the benefit of the two popular treasurers, George McManus of the Grand and H. E. Robb of Pope's.

BALTIMORE.

The week just closed has been unusually barren of incident so far as things theatrical are concerned.

At Holliday Street Theatre Robert Mantell played a very successful engagement and appeared all week in the Corsican Brothers to audiences that were both fashionable and appreciative. The play was staged elaborately and given with a cast that was thoroughly competent. The star's performance of the dual role of Louis and Fabien was intelligent, manly and consistent. The specialties introduced in the ball-room scene were excellent of their kind and added their share to the success of the play. This week Roland Reed in The Woman Hater. Next, Robson and Crane.

At the Academy of Music during the engagement of Murray and Murphy in Our Irish Visitors the attendance was not large, something very unusual at this house. The comedy, or farce, or whatever it may be called, is a mixture of good and bad. Murray and Murphy are good Irish comedians and their songs and specialties are laughable and enjoyable, but when they are off the stage the play is dull and dreary and so is the supporting co. There is an air of the variety hall pervading the whole performance. This week Midnight Bell. Next, Emma Abbott.

The Private Secretary had a light week at Ford's Opera House. The co. was not so strong as those that gave it in past seasons, though the Cattermole of Harry Allen was a very clever and pleasing bit of work. The Fat Men's Club this week. Next, Little Lord Fauntleroy.

At Forepaugh's Temple Theatre, Joseph D. Clifton's co. drew good houses in a romantic melodrama called Libby Prison. This week, Peck's Bad Boy. Next, J. H. Wallick in The Bandit King.

Reilly and Wood's co. played a return engagement at the Monumental Theatre last week, and the business done was a repetition of the big houses which characterized their former visit. The programme was exceptionally good. The Folly co. this week. Next, Harry Williams' co.

At Front Street Theatre, Go-wan-go Mohawk, an Indian Princess, appeared all week in a border drama, The Indian Mail Carrier. The play was interesting and devoid of much of the improbability of the usual sensational drama, and the star gives evidence of unmistakable dramatic talent. Business was good. This week, The Pickpocket of Paris. Next, Marlande Clarke in Jack the Ripper.

SAN FRANCISCO.

Feb. 17.

As You Like It was the week's attraction at the Baldwin, with the exception of Friday evening, when Mary Stuart was repeated by general request. Modjeska's Rosalind is graceful, poetical, and in manner, during the masquerading portion, is not so undeniably feminine as to be almost farcical, as is the case with the character as given by too many who essay it. Though, on the contrary, it is not strident nor masculine, and is always arch and piquant. E. H. Vanderfelt's Orlando is one of his best personations in both reading and manner. I liked particularly E. J. Henley's Jacques, especially in the delivery of the "Seven Ages of Man," which lines he spoke in a lazy, desultory way, half in revery, and hesitatingly at times, as though uncertain of the sequence of the thought. Very natural and sensible, though a portion of the audience did not understand it at all.

Under the Gaslight was the Alcazar production, with Joseph Grismer as Snorkey, Phœbe Davies as Peachblossom, Ethel Brandon as Laura Courtland, James Carden as Byke, Arthur Branscomb as Ray and Fanny Young as Old Judas. It was played well.

The Nightingale, anglicised by A. Hoffman of the Tivoli, from one of Messager's French operas, was the attraction at that house for the week, in which C. M. Pyke, Henri Laurent, Max Figman, Richard Valerga, Kate Marchi, Mamie Taylor and others do creditable work, though the only brilliancy may be said to occur in one duet for the camel drivers in the third act, sung by Henry Norman and Louise Manfred, a song whose musical setting is as pretty as many an ambitious bit of work by Arthur Sullivan.

The Pastor and Castelis Madrid Spanish Opera co. is doing a large business at the Orpheum in a number of Spanish operas and others done into Spanish, among the latter our old friend La Mascotte being conspicuous. Other works have been Barberillo de Lavapies, La Marina, Torear por Lo Fino, Crispinly la Comadre (our old friend Crispino), Campanone and La Tempestad. Several members of the co. are good singers and actors, there are a number of excellent dancers, and altogether the co. is making quite a success.

T. A. Kennedy, the mesmerist, assisted by the Stirk Family, is having quite a run at the Bijou.

The Standard remains closed.

Neil Warner and Rose Wood appeared at the Grand Opera House in The Fall of the Bastile and The Corsican Brothers during the week.

CHAT.—The Press Club benefit at the Baldwin Thursday was a "darling." All the attractions appeared and the house was packed, with the result of adding a thousand dollars to the treasury of the newly organized club.—The Pyk and San Francisco Quartette concerts last week were great successes, both artistically and socially. Alfred Wilkie's Boston friends will be glad to hear good reports of his voice. Madam Pyk is heard to fine advantage in her Swedish, Russian and other folk songs.—Adele Chretien's weekly article in the Sunday *Examiner* is highly interesting reading. One may not always quite agree with her, and yet be delighted with the brilliant articles.—The front wall of the New California Theatre is going up steadily, and soon the interior work will be begun. Meanwhile there is a rumor of a new theatre on Market Street.—Edwin Thorne will come to the Bijou March 11 with his new play, The Right Man, under the management of Sam Mott. There is talk of putting on a light opera co. later that will sing without the accompaniment of beer and tobacco smoke. Let us hope the experiment may be made.—Walter Lamb is here in advance of the Conried Opera co., which comes to the Grand Opera House March 4 in The King's Fool.—Kathyrine Heron, a young San Francisco girl, was cast for Celia in As You Like It Saturday night, and made an excellent impression.—Mark Thall is the new business manager of the Alcazar. He is very popular.—It is stated that Mary Carey, who is a cousin of Alice and Phebe Carey, and who has been a resident of San Diego for some time, has written a play called Karma, illustrating a woman's life among the cattle kings, which will soon be given here. Can this be the Mary Carey who played at the Boston Museum and Selwyn's Theatre several years ago?—Albani, who will be at the Grand Opera House in April, will be managed locally by Marcus M. Henry, who is doing the same for the Spanish Opera co.

BOSTON.

Harbor Lights had a remarkably successful run at the Boston last week, and on Friday—Washington's Birthday—the house took in at the two performances over $7,000, rather a tidy day's business. This week, The Stowaway holds the stage, with the "real safe" and "reformed burglars" features.

Julia Marlowe appeared all last week at the Park to large houses. McCaull's Opera co. opened in Boccaccio at the same house 25, the co. including Marion Manola, De Wolfe Hopper, Digby Bell and others, with Adolph Nowak as director.

This week, the bright, particular star at the Hollis Street is Mrs. James Brown Potter in Antony and Cleopatra. The advance sale of tickets for the week has been very large, and the prospects are that the house will be hardly big enough to hold all the lady's admirers.

The present is the last week of Sweet Lavender at the Museum. Next Thursday it will celebrate its seventeenth performance. There will be a grand production of Rosedale, March 1, it being the twenty-fifth anniversary of its first performance in this city and on the Museum stage by the late Lester Wallack.

The Yeomen of the Guard is still running with undiminished attendance at the Globe.

Rice's Corsair showed at the Grand Opera House on Saturday evening, and the stage at that house is this week held by Lights and Shadows, with an excellent co.

The Howard did a large business last week, with Moran and Birch's Minstrels as the attraction.

BROOKLYN.

Herrmann and his co. played to very good business at the Park Theatre last week. The programme was the same as that of last season, with the exception of the cremation act, which was in no sense a novelty, it being for the most part merely an application of the old ghost illusion seen for the first time in America many years ago at Barnum's Museum, and resurrected last season by McKee Rankin in his production of Macbeth. The costumes and stage settings were elaborate and handsome. This week's attraction is Held by the Enemy, which will be followed by Margaret Mather.

At the Grand Opera House Later On did fairly well all the week. Hallen and Hart were very funny, and Hilda Thomas, recently seen here in Fashions, and pleasantly remembered, scored a hit. This week Maggie Mitchell in her repertoire, to be followed by A Brass Monkey, which will be seen for the first time in Brooklyn.

Perhaps the best attraction, from an artistic standpoint, that has been offered at the Brooklyn this season was that of last week—Charlotte Thompson in Jane Eyre. W. F. Burroughs made an excellent Rochester, and the remainder of the cast was fair. Business was good. This week Zozo.

The McCaull co. in Boccaccio played to a series of crowded houses at the Academy of Music last week. The co. will not be seen here again for a year. Aronson's co. is to present Erminie and Nadjy week of March 4.

Criterion patrons were amused last week by Dan Sully and his Corner Grocery. Though both star and play have been seen here many times before their drawing power seems as great as ever. This week Bartley Campbell's Fate.

Dan Colliver and other lesser lights of the variety stage made things lively at Hyde and Behman's Business this week will no doubt be equally large, the May Howard Burlesque co. being the attraction. Theatre last week. The audiences were of good size.

Marlande Clarke held high carnival at the Standard Museum, and as Jack the Ripper waded in gore to the delight of large numbers of small but sanguinary boys. He is succeeded this week by an Indian maiden known by the euphonious cognomen of Go-won-go-Mohawk, who is appearing in a border drama.

BROOKLYN, E. D.

Palmer's co. in Partners drew large houses at Amphion Academy last week. Paul Kauvar this week. Next week Thatcher, Primrose and West's Minstrels.

E. H. Sothern in Lord Chumley played to crowded houses last week at Lee Avenue Academy. This week Maggie Mitchell. Next week Herrmann.

Ada Gray, the popular Eastern District favorite, drew packed houses in East Lynne at Proctor's Novelty last week. This week The White Slave.

LOUISVILLE.

The Bostonians are filling a rather light engagement at Macauley's, appearing in Pygmalion and Galatea and Don Pasquale in addition to other operas of their familiar repertoire. Mary Anderson opens 25 for three nights; Lotta follows.

Lizzie Evans and The Fugitive divided the week at the Masonic to medium business. The former presented Our Angel and The Buckeye and the latter proved one of the best plays of its kind. Co. good and scenery beautiful. Mary Anderson is underlined, the house claiming same dates for the great artiste as at Macauley's.

Doré Davidson and Ramie Austin drew large business at Harris' in a new version of Dr. Jekyll and Mr. Hyde.

ITEMS: Jim the Penman co. spent Sunday in this city en route for Nashville.—T. J. Nolan died in the hospital here during the week and was buried by the attachés of the Buckingham. He was once a well-known stock actor, supporting first-class stars. Liquor got the better of him in his latter days.—Manager Osgood is again to the front with a novel advertisement of Harris'. His patrons this week received monogram handkerchiefs and valentines as souvenirs.—Jessie Bartlett Davis, of the Bostonians, is pleasantly remembered as the Little Buttercup of Haverly's famous Church Choir Pinafore co. and as a member of the big American Opera co.—There is every prospect of a bitter fight over the Macauley-Bourbier trouble in connection with the Anderson engagement here. Mr. Abbey offers to pay the agreed rental for the Masonic, but says he will not appear there, but will carry out his contract with Manager Macauley. At this writing argument is being heard in the effort of the Bourliers to secure an injunction preventing the fair Mary from appearing at any other house than theirs. Macauley's is already sold solid for three performances. A few tickets got into the hands of speculators and they are being held at fabulous prices.

PITTSBURG.

For the week ending 24 local and visiting managers had no reason to complain of the business they did. The attractions at our two leading houses were of an excellent order and our people fully recognized that fact. At the Bijou we were entertained by the original New York Casino Opera co., including the favorites, Francis Wilson, Pauline Hall, Marie Jansen, Jennie Weathersby, George Olmi and Charles Plunkett. Nadjy and Erminie constituted the repertoire for the week, and both operas were given with the same *élan* that characterized their production in the metropolis.

The Wife, interpreted by an excellent co., was the attraction at the Grand Opera House. The piece made a decidedly favorable impression and it proved one of the most enjoyable plays (thus far) given here this season. The acting of the co. throughout was praiseworthy, though especial mention should be made of the following: Mrs. Berlan-Gibbs, Adeline Stanhope, Adelaide Thornton, Etta Hawkins, Frank Carlyle, Miller Kent, James O. Barrows and Charles S. Dickson. The piece was mounted and staged superbly.

The Australian Novelty co. played the week at the Academy. The ensemble was not strong, though some of the acts were quite meritorious. C. F. Shilling did a pleasing musical act, the Garnellas' acrobatic feats were good and Fred. Mills, the ventriloquist, was entertaining. The Austin Sisters' aerial performance savored too much of ye olden times.

Immense crowds congregated at Harris' to witness the performance of the acrobatic Nelson family. There are six members of the family and they furnish a performance that is quite unique and entertaining. Young Pitrot was very clever in his mimicry and impersonations.

This week we have Margaret Mather at the Grand Opera House, Murray and Murphy at the Bijou, Gus Hill's comb. at the Academy and True Irish Hearts at Harris'.

Mrs. Alice J. Shaw, the whistler, accompanied by a very fair concert co., gave an entertainment at Lafayette Hall 22, which was liberally attended.

ITEMS: C. H. Bell, a colored man, has brought suit against the Bijou management for refusing to seat him in the lower portion of the house at one of the American opera co.'s performances. The Bijou people claim they had nothing to do with the matter, as they leased the house outright that week to the opera co.—Fred. Mills, the ventriloquist, fainted during his performance at the Academy 20.—Charles Dickson says he will be starred next season by J. M. Hill.—Manager Williams went East last week.—The entrance to Harris' has been very much improved by moving back the ticket-office.—J. H. Cullin joined the Australian Novelty co. here.—Fascination is booked at the Grand Opera House for next season.—Harry Kennedy was in town last week.—Kate Uart is not with the Casino co. Her part is taken by Anna O'Keefe.

WASHINGTON, D. C.

The business of Robson and Crane during their second week at Albaugh's did not average near so large as the first week. Robert Mantell in Corsican Brothers week of 25. Mary Anderson March 4.

At the National the Gaiety co. in Miss Esmeralda to good houses. The dancing especially was much admired. Fred. Leslie became a great favorite almost immediately. Frank Oakes Rose gave his lecture, "Through London with Dickens," 17. Repeats 24. Emma Abbott week of 25. Paul Kauvar March 4.

My Partner is drawing good houses at Harris'. Barlow's Minstrels 25. Mixed Pickles March 4.

Harry Williams new co. at Kernan's week of 25.

Callirhoe, a new cantata by J. F. Bridge, first time in America, at Congregational Church, 27. Mrs. Corinne Moore-Lawson, Gertrude Edmonds, George J. Parker, soloists; H. C. Sherman, director; George Walter, organist; Mrs. Q. A. Pearson, pianist.—Bill Nye and Whitcomb Riley at Universalist Church 21.—Course of Stoddard lectures from March 5 to 20 at Congregational Church.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Sol Smith Russell in A Poor Relation and Bewitched 15 and matinee; entertainment pleased a fair audience. J. C. Stewart's Two Johns co. to very good business 16. M. Philippi Salvini's trained animals 20, 21; this exhibition deserved better patronage.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Frank Mayo in The Royal Guard appeared 14 to a large and enthusiastic audience.

ANNISTON.—NOBLE STREET THEATRE (R. A. Dunn, manager): Redmund-Barry co. in Herminie to a large house 7. Cora Van Tassell 11-16 to fine business throughout week. Due: Arthur Rehan in Nancy & Co. 23; Grand Opera co. 25-27.—MANAGERIAL: J. H. Noble has retired as manager, and has been succeeded by R. A. Dunn. The house will still be under Mr. Noble's supervision, and he will continue to do the booking. He has booked some first class attractions for next season and would like to hear from more. All first-class attractions do well in Anniston which is becoming a good town for amusements.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): The Two Johns by J. C. Stewart's co. to good business 14, but was a disappointment. There is nothing in the piece and the people were very amateurish. Frank Mayo 15, 16 and matinee in The Royal Guard and Nordeck. The business was very light. The plays are the best seen in Birmingham this season and presented by the strongest co. Every member of the co. is an artist in his or her respective roles. Shadows of a Great City 19 to good business. The cast is good. George

R. Edeson as Jim Farron and Annie Ward Tiffany as Biddy Ronan were especially pleasing. Dixey's Adonis 20 turned away people. S. R. O. card out before the rise of the curtain. Adonis is an excellent burlesque and the large audience grew intensely enthusiastic. Henry E. Dixey was extremely clever. The specialties were excellently rendered.——CASINO THEATRE (Fred Mortimer, manager): Week commencing 18 Billy Ryan's Comedy co. to good business. The specialty of Henry and Eldon in a grotesque acrobatic drawing-room entertainment and the Victorellis in their astonishing act, illustrated shadowgraphs, were remarkably good and received nightly encores and deservedly so, too.——ITEMS: Shadows of a Great City jumped from St. Louis to Birmingham intending to appear 18 at O'Brien's, but owing to a railroad accident did not arrive till 19; fortunately 19 was open and the performance was given as advertised for the night previous.—W. A. Chase is again with the Opera House orchestra—J. W. Clay, Jr., at the Opera House news stand, says that THE DRAMATIC MIRROR is the only theatrical paper for which there is any demand.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Butterfield and Garratt, lessees): Lotta in Musette was presented 13 and received with enthusiasm. Support excellent, atoning for Lotta being out of voice.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager): Susan B. Anthony lectured to a crowded house 18 and everyone that participated was well pleased. Janauschek failed to appear 22 on account of illness.——ITEM: Little's World co. took a week's holiday in our city for rest and rehearsing.

FORT SMITH.—GRAND OPERA HOUSE (George Tilles, manager): The Black Flag 15, 16 and matinee to rather light business. Co., with the exception of Mr. Macready as Lazarus, was indifferent. Susan B. Anthony lectured to a small audience 20.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Lotta, in Pawnticket 210, gave a matinee and evening performance 16 to S. R. O.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): J. K. Emmet week of 11 in Prita to fair houses. Frederick Warde in repertoire 18, followed by Hole in the Ground and Modjeska.——LOS ANGELES THEATRE: Carleton Opera co. 10-12. Clara Lane, although quite ill, pluckily sang each night. Royce and Lansing co. 13-16 to small house.——ACCIDENT: Alice Vincent, of the Carleton Opera co., while horseback riding, was thrown from her horse and sustained a compound fracture of an arm. The co. went away without her, but she will join them later on.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Carleton Opera co. in Mynheer Jan was the attraction for the dedicatory opening of this theatre 13 to an overflowing house.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Kate Mayhew appeared in a musical comedy entitled A Vital Spark 15. She was well received by a good house.

COLORADO.

COLORADO SPRINGS. OPERA HOUSE (S. N. Nye, manager): Robert Downing produced Spartacus to a small house 11. His acting was deserving of a larger house, but everyone waited to see A Hole in the Ground which came 13. Every seat in the house was sold and even standing room was taken. George Richards deserved great praise as The Stranger. The whistling of Frank Lawton took the house by storm. The music was very good.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (Jacobs and Proctor, managers): Frederic Bryton in Forgiven drew well 14-16. The supporting co. and special scenery were acceptable. The Hoodman Blind co. 18-20 drew only fair houses as the city was plunged in sorrow by the Park Central Hotel calamity and business was almost entirely suspended for two days. The terrible catastrophe of the Park Central Hotel will cause a shudder to creep over many professionals. On account of the close proximity of this hotel to the Union depot it was a favorite resort of the profession. The Hoodman Blind co. had a very narrow escape from being among the victims and but for a misunderstanding would probably have been numbered with them. They arrived at the hotel on Sunday night but a disagreement in the rates and those furnished by the advance agent caused them to withdraw and locate elsewhere—a most fortunate thing for them. Ullie Akerstrom and Rosina Vokes kindly telegraped their willingness to appropriate the receipts of their engagement here in aid of the victims of the disaster, but their offer will no doubt be declined with thanks as the expense of caring for those who were fortunate to escape with their lives will be borne by the city. The kind offers are, however, greatly appreciated by the city officials.

NEW HAVEN.—NEW HAVEN OPERA HOUSE (Horace Wall, manager): Lights and Shadows was poorly presented to light houses 19, 20. My Partner was given to good houses 22, 23.——HYPERION THEATRE (H. B. Bunnell, manager): Bill Nye and James Whitcomb Riley drew a fair house 18. Barry and Fay pleased a large audience 19. Vokes Comedy co. to good business 22, 23. Rosina Vokes was warmly received, being called before the curtain several times. Her support was good.——GRAND OPERA HOUSE (G. B. Bunnell, manager): A Celebrated Case 14, 15. Ten Nights in a Bar-room 16 drew well. Frank I. Frayne and a weak co. presented Mardo 18-20. Si Slocum 21, 22. Kentucky Bill 23. Business only fair.——ITEM: Mr. Dietz, manager of Miss Vokes, reports business paralyzed in Hartford by the recent disaster. An effort was made to cancel the engagement but the Hartford manager would not release her.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Ranch 10, 19; good business.

THOMASTON.—OPERA HOUSE (Thomas A. Gotsel, manager): After being closed three weeks this house reopened 18 with the Wilbur Opera co. who played two nights and a matinee to large and well-pleased audiences.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Lucien Musical Comedy co. 18 to fair business; pleasing entertainment. Baird's Minstrels billed for 22 failed to appear.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Lucier Family played a return engagement 19 and was greeted with an excellent house.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Baird's Minstrels to poor business 15, 16. The co. was fair. Little Lord Fauntleroy to a packed house 20. Master Wallie Eddinger as Cedric Errol was the central figure. Helen Lowell as Mrs. Errol was very fine. The troupe, in short, is good.——DISBANDED: Baird's Minstrels disbanded here.

WATERBURY.—JACQUES OPERA HOUSE: Stetson's Opera co. pleased in Ruddygore 16. Haverly-Cleveland Minstrels presented the best minstrel entertainment of the season before a house packed to the doors 19. The Wilbur Opera co. 20-25 gave four evening performances and three matinees, presenting Beggar Student, Three Black Cloaks, Grand Duchess, La Mascotte and Fra Diavalo to big business.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): Mora, supported by the popular Fred. Williams, to fair business week of 11. The co. and support are by far the best seen here at popular prices.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): My Partner was given to good houses 14-16. Dockstader's Minstrels gave a very enjoyable performance to a large audience 18. It was the first appearance of this co. here, but every one hopes it will not be their last. Charles McCarthy in One of the Bravest played to good business 19, 20. The Rentz-Santley comb. opened to a packed house 21 and gave a fairly satisfactory performance.

FLORIDA.

PENSACOLA.—PENSACOLA OPERA HOUSE (R. F. McConnell, manager): Sol Smith Russell 14 in Bewitched delighted a large audience with his mirth-provoking gestures and sallies of wit.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Lost in New York 14-16, gave splendid performances to small houses, caused by inclement weather. Adonis, by the Dixey co., 19, matinee and night to standing-room only. The co. came by special train to play the matinee as the entire house was sold for the night.

ROME.—NEVIN OPERA HOUSE (Nevin and Jonas, managers): Cora Van Tassel, supported by a mediocre co., week of 18.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Annie Pixley 19 in The Deacon's Daughter. Large audience. A small audience greeted Prescott and McLean 21 in Virginius. Support weak.

ILLINOIS.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): Miss Maddern, in Caprice, 14, supported by an unusually strong cast. The costumes were elegant. One of the best performances of the season. Fair business.

ELGIN.—DU BOIS OPERA HOUSE (Theo. Swan and F. Jencks, managers): Margaret Mather and co. in The Honeymoon was greeted by a large and appreciative audience 18. Webster and Brady's She met with poor success 14, the attendance being very light.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Due: Maude Banks 22, 23.

LINCOLN.—Matt. Kusell's Bad Boy co. 16 to light business. Mr. Kusell was very good, but his support was mediocre.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The World Against Her 16; small house. Charles A. Stevenson came before the curtain and announced the illness of his wife, Kate Claxton, Clara Earle filled the role. The co. closed here and disbanded. Alone in London 18 to a "beggarly array of empty benches." Ada Dwyer as Nan was well received.——CANCELED: Parlor Match and J. Connor Roach canceled their dates here.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): James O'Neill's Monte Cristo co. with fine scenery, elegant costumes and a strong cast, appeared before two large and well-pleased audiences 15, 16. Around the World in Eighty Days to light business 19; inclement weather. Running Wild to a medium-sized house 20. Mr. Wild and his clever co. kept the audience in a continual roar all the evening.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Boston Symphony Orchestra to a small but well-pleased house 15. Due: Frank Mayo in The Royal Guard 26.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager:) James O'Neill in Monte Cristo 14 was enthusiastically received and warmly applauded by a large audience. No other actor can approach him in the portrayal of Edmund Dantes. His support was excellent. John Wild in Running Wild 19 had a small audience. Excellent co. Chip o' the Old Block to a light house 20.

GALESBURG.—NEW OPERA HOUSE (W. P. Bailey, manager): John Wild in Running Wild 22; good performance to a large house.

STREATOR.—PLUSH OPERA HOUSE (J. E. Williams, manager): Maude Banks made her first appearance 20, 21 in Ingomar and Lady of Lyons. She is admirably supported, and recalls were both warm and frequent. Fair houses.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): The Corinne Opera co. gave us three performances 14-16. The co. is composed of very clever artists. The performances gave excellent satisfaction. The next entertainment will be John Wild in Running Wild 22.

DANVILLE.—GRAND OPERA HOUSE (William A. Stewart, manager): John Prindle 15, in Reuben Glue. The play drew a good house, which was well satisfied. The co. will play a return engagement in a few weeks. John Wild in Running Wild 18 gave an excellent entertainment to a very light house.

BLOOMINGTON.—DURLEY THEATRE (Pell and Petty, managers): Around the World in Eighty Days by W. J. Fleming's co. to medium business 20. Star Specialty co. 25, week.

INDIANA.

RICHMOND.—PHILLIPS OPERA HOUSE (G. W. P. Jackson, manager): P. F. Baker to a fair audience 16.——GRAND OPERA HOUSE (W. K. Bradbury, manager): The Boston Stars to a light house 16.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Walter S. Mathews in Othello, Richard III. and Merchant of Venice drew rather small audiences 15, 16. Considering the short time Mr. Mathews has been on the stage his work is excellent.

ELKHART.—BUCHLEN OPERA HOUSE (J. L. Brodrick, manager): A Possible Case co. to a large house 19.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Walter Mathews in Richard III. to light business 14. Coming so soon after T. W. Keene in the same piece Mr. Mathews had hardly a fair opportunity. His support and costumes are very good. Beach and Bowers' Minstrels to satisfactory business 15. Corner Grocery 19, to good business. Co. mediocre and performance unsatisfactory.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Beach and Bowers' Minstrels 14, to fair business. Reuben Glue to a poor house 16. The Corner Grocery was miserably presented to a light house 18. John D. Griffin, the star, was the only redeeming feature of the performance.——PERSONAL: George Sparks, the fancy drum major and lightning drill artist of the Beach and Bowers' Minstrels, is an old Terre Haute boy.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): Edwin Stuart's Theatre co. last week; satisfactory business.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): Beach and Bowers' Minstrels to good business 19. This was their second appearance here.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Marietta Nash, supported by an excellent co., presented A Bunch of Keys to a delighted audience 16. P. F. Baker in The Emigrant, to a crowded house 18. The co. was greeted with round after round of applause.

MARION.—SWEETSER'S OPERA HOUSE (E. L. Kinneman, manager): The house has been closed since 13. Due: Owen's U. T. C. 25.

IOWA.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): The Ulmer co. 13, 14, to light business. Stetson's U. T. C. gave two performances to full houses 16. Good co.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Duncan Clark's Female Minstrels 16; good house. Gerberich's concert (local) packed the house 18.——CAPITAL CITY (W. C. Ross, manager): Milkmaid's Carnival in connection with Phinney's Band (local) gave highly satisfactory entertainments 15, 16. Mrs. Alice J. Shaw March 21, 23. "Bill" Nye and J. W. Riley March 26.——GRAND OPERA HOUSE (W. W. Moore, manager): Kate Claxton was due 19. Miss Claxton's illness was the cause of her non-appearance.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): The Webster-Brady co. presented She to a large audience 11. Owing to the accident to Laura Biggar, which occurred at Decatur, Ill., recently, she was unable to appear, and the titular role was assumed by Marie Rénz, who made a very favorable impression in the part. Corinne drew a big house 13, and gave a meritorious performance. The Mignani Family in two performances 16, to light business.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): Stetson's U. T. C. co. 15 to fair business; gave good satisfaction generally. Duncan Clark's Female Minstrels gave a very poor performance 22.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Maude Banks in Leah and Lady of Lyons 14, 15, completely captured her audiences, which, owing to constant rain, were only fair in size.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Due: Beth Sommerville co. 25, week; Little Sunshine Opera co. March 7-9.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): House dark.——ACADEMY OF MUSIC (Lew Waters, manager): Love-Inman co. opened a second week's engagement 11 to fair business which continued during the week.——ITEMS: W. A. Baker, of Des Moines, is in the city assisting amateurs in the rehearsals of the Mikado which will soon be produced at the Peavey.—Manager Buchanan, of the Peavey, has been in Pittsburg this week in the interest of a large manufacturing concern with which he is connected.

DAVENPORT.—TURNER GRAND OPERA HOUSE (Charles T. Kindt, manager): Mignani Brothers in vaudeville performance 15. Maude Banks 17-19 presented Leah the Forsaken, Camille and Lady of Lyons. The cold weather and a first appearance affected the attendance, but should this talented young actress play here again she will be greeted with full houses.——BURTIS OPERA HOUSE (W. H. Fluke, manager): Amateur concerts last week.

KANSAS.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Janauschek drew a splendid house 13. Siberia did fairly well 15, 16.

M'PHERSON.—GRAND OPERA HOUSE (R. H. Heithecker, manager): Clair Pates Dramatic co. to good business 12-13. Their leading attraction is Kate Baker's ladies band and orchestra. Madame Janauschek to a good house 13. The star and support are excellent.

DODGE CITY.—KELLEY'S OPERA HOUSE (E. A. Holmes, manager): Due: Hudson-Eckert Juvenile Opera co. 27, 28.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): Hudson-Eckert Juvenile Opera co. 13, 14, in Olivette and The Chimes of Normandy. The co. has some promising young children, among whom are Camille Cleveland, Emma Berg, Evan and Teddy Gamble.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Siberia 11, 12, to good business, which was well deserved. Co. and scenery acceptable in every respect. Though seen here repeatedly the present representation was fully as satisfactory as any former one. Harry B. Bell 13 in Terry the Swell (a play new to us), succeeded in drawing a good house, and presumably pleasing the public, judging from the applause. There was considerable effort made toward scenic and realistic effects, which aided the piece materially in attractiveness. The Little Tycoon, which made such an agreeable impression on us some time since, returned 15, 16, and its tuneful airs are again heard on every hand. The co. was practically the same as on former visit. Creston Clarke in Hamlet, 18. Postage Stamp 19, 20.——GRAND OPERA HOUSE (E. H. Macoy, manager): Bennett and Neff's Union Square co. open week in Lost in London, to be followed by My Partner, Nip and Tuck, Octoroon, and Monte Cristo. As our public does not care a rap whether the piece it sees is put on with or without the consent of the author or owner, and as these plays are advertised at reduced rates, there is every possibility of big business.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Spencer's Little Tycoon drew a good-sized house 14. Miaco's Magic Talisman did not do much business 16. Performance rather poor. McNish's Minstrels drew only fair house 19. With the exception of Ramza and Arno's act there was nothing worthy of mention.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. M. Crawford, manager): Hudson-Eckert Juvenile Opera co. to light business 15, 16. Siberia, to good business 19; audience well pleased.

PARSONS.—EDWARDS' OPERA HOUSE (L. L. Baird, manager): Miaco Pantomime co. to small business 18.——ITEM: Eugene Cox, the scenic artist, painted an elegant new drop curtain for the Edwards'. Mr. Cox's work has been highly commended here.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): A Postage Stamp pleased fair audience 16. Creston Clarke presented Hamlet to a small house 18. Mr. Clarke deserved a much better house, and will have it upon his next appearance in Leavenworth.

KENTUCKY.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Beach and Bowers' Minstrels 21 to good house. Performance medium.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Little Nugget 13 drew a good house and gave satisfaction. Fine orchestra and band. Marietta Nash in Bunch of Keys 15 to a good house despite an incessant rain.——PERSONAL: Charles A. Loder, with Little Nugget co., takes the leading part next season in Hilarity.

OWENSBORO.—TEMPLE THEATRE (R. M. Conway, manager): Walter S. Mathews appeared to fair houses 18, 19 in Richard III. and Othello.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Jim the Penman to a crowded house 7. Marietta Nash in A Bunch of Keys 9. The audience was kept in a constant uproar. Co. fair and a large house.

MAINE.

SKOWHEGAN.—COBURN HALL: (E. C. Heselton, manager): Mrs. Livermore to a paying house 22. G. A. R. Fair 27-March 2; Horse Shoe co. 9.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Frank Daniels in Little Puck to big business 21.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williams, manager): Pat Rooney in Pat's Wardrobe to good business 13. Performance satisfactory, the singing of the Quaker City Quartette being especially pleasing. Frank Jones in Si Perkins 21 to poor business. He has a fine orchestra whose superb playing was the feature.

MASSACHUSETTS.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): McKee Rankin in The Runaway Wife 18, 19, to good business. A return date was booked for next season.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): C. H. Smith's Widow Bedott 18, 19, with Harry La Marr as the star, to good business; performance satisfactory.——PERSONAL: Agnes Summer, recently of the disbanded Gorman Harrington co., is with the Widow Bedott co.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): McKee Rankin 14, 15, did large business. Eben Plympton 18-20 to empty benches, owing to the late arrival of printing and numerous counter attractions.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (G. E. Sanderson, manager): A large and appreciative audience was delighted by H. C. Miner's co. in Zitka 20. It was very handsomely mounted and fairly well played. May Wheeler, the star, is a fine emotional actress.

NEW BEDFORD.—OPERA HOUSE (J. C. Omey, manager): Little Lord Fauntleroy, second visit this season, had two full houses 14 at advanced prices. The Pasmaster opened to a light house 15, but did good business 16. The scenery is fine. Keep It Dark 20; fair house.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Tuft's Glee and Orpheus Banjo Clubs gave a concert 14. A large audience attended.

NORTH ATTLEBORO.—WAMSUTTA OPERA HOUSE (H. B. Davenport, proprietor): H. C. Miner's Zitka co. to fair business last week. Due: Dan'l Sully in Daddy Nolan 28.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): The Two Sisters came to a good house Feb. 26; good co; the work of E. O. Jepson and Myron Calice leaves nothing to be desired. Rosina Vokes to a light house 28. Little Lord Fauntleroy played to a fair house 21. Pretty little Bella Ross, who had been suffering with a cold for a few days past, fainted during the second act and was carried off the stage. The curtain was rung down until little Wallie Eddinger was brought from the hotel to dress for the part.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Zitka 14-16 to fair-sized houses. Walter S. Sanford in Under the Lash 18-20 to moderate business. Eben Plympton opened a three nights' engagement 21 in the old melodrama, Belphegor the Mountebank. Harbor Lights next week.——MUSIC HALL (J. W. Caverly, manager): Frank Daniels in Little Puck 18 to a big house. The play has undergone many improvements since last season. Estelle Clayton in The Quick or the Dead 20, 21, to very light business. Spear's Humpty Dumpty 22. John S. Moulton's Dramatic co. next week.——ITEM: Music Hall is to be remodeled after the Hollis Street Theatre in Boston.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Keep It Dark to a fair house 18; co. very good. McKee Rankin and a well balanced co. presented The Runaway Wife to a large audience 21. It is a good play and was well performed.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Denman Thompson's Two Sisters co. 15 gave a fine entertainment to very large and demonstrative audience. May Merrick, Miss White, E. O. Jepson and T. H. Gray were effective in their roles.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): McKee Rankin, supported by a fair co., presented The Runaway Wife, satisfying a medium-sized audience 16. Kate Roland has replaced Mabel Bert as the wife and does some good work in the role. The Paymaster pleased small audiences 18, 19. Duncan B. Harrison and Beatrice Lieb were loudly applauded for their work. Keep It Dark did good business 21.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): The McGibeny Family gave a very pleasing entertainment 15 to a fair house. Estelle Clayton in The Quick or the Dead drew well 18; the performance was excellent.

WORCESTER.—THEATRE (Mrs. Wilkinson, manager): Zitka, Rosina Vokes and The Lights and Shadows are this week's attractions, and Miss Vokes, as usual, drew a splendid house. The others had fair houses.——THE MUSEE (Geo. H. Batcheller, manager): The Baron was presented this week. Good business prevailed. Next week The Baron will be given again.——ITEM: Manager Batcheller has been absent for the past week attending the funeral of his mother, who died at Providence, R. I.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Rosina Vokes in a triple bill, Game of Cards, Milliner's Bill and Rough Diamond, drew a fine audience 19. French's Little Lord Fauntleroy drew crowded houses 22, 23.——ITEMS: Etha Rossland, late of Johnny Prindle's co., has been temporarily engaged by the Adams and Cook co., Jewel Sheridan having been summoned to Buffalo to the bedside of her mother, whose death is momentarily expected.—Edward Vroom, recently with Boniface, has joined Myra Goodwin co.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE (C. J. Whitney, manager): Joseph Murphy and co. appeared all last week, and gave, in addition to the evening performances, three matinees. Mr. Murphy seems to be as great a favorite as ever, and the co. supporting him is fully up to the old-time standard. This week the Florences, for the first time in several years. As the advance sale is good, large business is expected.——WHITE'S GRAND OPERA HOUSE (Mrs. C. C. White, manager): The European Novelty co. latter half of the week did a good business. Next week the Gorman Brothers' Spectacular Minstrels. The grand testimonial benefit to Mrs. C. C. White will occur 28, as the house has been sold. This deserving lady will reap a handsome return.——WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): A Bunch of Keys did splendid business all last week. This week Gray and Stephens come.——ITEM: The only important item of news that occurred during the past week is the change in the management of White's Grand Opera House, which is passed into the hands of Harry C. Miner, of New York. Mr. Miner was only one of numerous applicants for securing the lease of this beautiful theatre, and Detroit is to be congratulated on so enterprising a man as Mr. Miner securing it. While Mrs. White could doubtless have carried on the business of the theatre, at the same time she believed that if she could dispose of the house to advantage, that it would be to her interest to do so. Mr. Miner paid her a bonus of $2,[illegible] to relinquish the lease, and as this was agreeable to the owners of the house, the Brush estate, the lease was transferred to him. Mr. Miner announces that there will be no change in the personnel of the executive staff, but that he will still keep Julius T. Alterange as resident manager, and the latter will be assisted by Treasurer Booth, Doorkeeper Patterson and Stage Manager Palmer. All theatregoers are pleased to hear of this, as the gentlemen above-mentioned have made themselves great favorites with their patrons by their obliging manners and thoughtfulness in looking after the comfort of the patrons of the house. We all wish Manager Miner and his staff the best of success. Mrs. White will leave the city soon for Denver, Col., where her sister resides, with whom she proposes to live in future.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (J. W. Slocum, manager): James C. Roach in Dan Darcy 14 to a very small audience. T., P. and W.'s Minstrels 16 to standing room only at advance prices, giving the best of satisfaction.

FLINT.—MUSIC HALL (H. E. Thayer, manager): Lost in London was produced to a fair house by Newton Beers 18; P. and W.'s Minstrels to a large and delighted audience 19.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Minnie Maddern 18 in Caprice; good house. Lost in London 19; fair and well-filled house.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Minnie Maddern in Caprice 15; splendid satisfaction. After the entertainment Hon. Mr. Randall gave a reception to Miss Maddern at his residence. It was attended by members of the Legislature and others. T., P. and W.'s Minstrels to a crowded house 18. The Little Drum Major is a great success.——ITEM: Walter H. Edwards, of this city, for two years with Fred Warde, joined Robert Downing 14 on receipt of a telegram from the latter.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): Margaret Mather in The Honeymoon to large house 14. Jim the Penman to a large and well-pleased house 16.——ITEM: The installation of the charter members of Jackson Lodge, B. P. O. E., occurs 20. Members of the Grand Rapids, East Saginaw, Detroit and Kalamazoo lodges are expected to be present. The installation will be followed by a banquet, to which the members of T., P. and W. Minstrels are invited.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Jim the Penman to a small house 15. Margaret Mather in The Honeymoon 16; star and co. gave good satisfaction. Minnie Maddern in Caprice 19 to good business. Miss Maddern is a favorite here. The above-mentioned cos. played to advanced prices.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Lost in London 10 to a good audience; support fair. Passion's Slave 18 to medium house. Natural Gas 19, to a large house; the humorous and mirth-provoking features of the entertainment were unusually strong, which the excellent co. brought out with irresistible effect.

BAY CITY.—GRAND OPERA HOUSE (Clay, Powers and Buckley, managers): Lost in London to good business 12. Natural Gas filled the house 18; the play was all it was represented to be, and was presented by one of the best comedy cos. on the road. Passion's Slave 19; small house.

COLDWATER.—TIBBITTS' OPERA HOUSE (Geo. Block, manager): A Possible Case 20 to very best of satisfaction.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): The European Specialty co. 18-20 played to very poor business. Natural Gas pleased a large audience 21; Donnelly and Girard made hits.——REDMOND'S (C. H. Garwood, manager): Muldoon's Picnic to fairly successful business past week.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): The St. Paul Dramatic Club presented Freezing a Mother-in-Law and Checkmate in a very creditable manner to an appreciative audience 16. Kate Castleton 17-20 and matinee presented A Paper Doll to large audiences. Bonnie Kate Castleton is as pleasing and enjoyable as ever in her songs and catchy style of rendering them, and she met with a hearty welcome. Ada Deaves is a bright, clever soubrette, and does some good character work. Miss Deaves met with a very cordial greeting. Webster-Brady co. in After Dark 21-24 drawing good houses.——PEOPLE'S THEATRE (L. W. Walker, manager): Buckstone's comedy, Married Life, was produced by the home co. week of 18 and proved a success, drawing a well-filled house.——OLYMPIC THEATRE (W. J. Welles, manager): A co. of clever specialty and variety artists gave a good olio and a laughable comic piece. The Red Light, doing a fair business week of 18.—Kohl, Middleton and Co.'s Dime Museum presented a fine line of attractions to a good business last week.

WINONA.—OPERA HOUSE (Shepard and Hitzka, managers): A burlesque on Faust was presented under the management of Adams and Morse 16 to a small house. Mr. Barnes, of New York, 18, to a light house; co. very good.

ST. CLOUD.—OPERA HOUSE (C. F. Macdonald,

manager): John Dillon in A Sky Scraper, to large business 18.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): E. A. McDowell's co. in Mr. Barnes of New York 14 to fair house; the play was splendidly staged. E. A. McDowell as Mr. Barnes, and Florence Elmore as Marina Pablo, were well supported.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): E. A. McDowell's Mr Barnes of New York was the opening attraction at this house 16. Excellent co.; general satisfaction.

MISSOURI.

KANSAS CITY.—WARDER GRAND OPERA HOUSE (L. M. Crawford, manager): Mme. Janauschek in Meg Merrilies and Lady Macbeth to good business 18-20. She was followed for three nights by McNish's Minstrels to satisfactory results 21-23.—GILLIS (Hudson and Thomas, managers): Hanlons' Fantasma was presented to good business week of 19. Robert Downing in repertoire week of 25.—COATES (M. H. Hudson, manager): The Crystal Slipper week of 18 to S. R. O. Edwin Foy as Yosemite and Little Tich carried the house by storm.—NINTH STREET (A. Judah, manager): The Ulmers in For Congress the first three nights and Col. Sellers for the remainder of the week 18 to only fair business.—ITEMS: The Crystal Slipper goes from here to Minneapolis to fill a two weeks' engagement, having made arrangements to fill the week that they were billed at the St. Paul Grand Opera House. To accommodate those in St. Paul that desire to see the play they have made arrangements to run a special theatre train to Minneapolis each evening. The necessity of this was caused by the burning of the Opera House at St. Paul.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (R. S. Douglas, manager): Hanlons' Fantasma 14-16 to good and delighted audiences. Spencer's Little Tycoon drew a crowded house 18; return engagement.—GRAND (L. R. Close, manager): Andrews' Opera co. opened to a good house 16.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Trip to Africa was largely attended 18. The Harvard Quartette, under Lyceum course auspices, was very much enjoyed by a large audience 29. The quartette is creditably assisted by Carrie E. Hale, reader, and Flora G. Cochrane, pianist.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Due: Little's World co. March 10.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): Due: He, She, Him, Her 27.

JACKSON.—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): Boston Symphony Orchestra Club to a large and well-pleased audience 19.

MONTANA.

BUTTE.—MAGUIRE'S THEATRE (John Maguire, lessee): Atkinson's Peck's Bad Boy co. opened 11 to a full house.

NEBRASKA.

GRAND ISLAND.—BURTENACH'S OPERA HOUSE (Steve Reynam, manager): J. S. Murphy in Kerry Gow played to one of the largest houses of the season 18.—ITEM: At the end of this season Mr. Burtenbach intends to remodel the Opera House, making it one of the best appointed and attractive houses in the State.

OMAHA.—GRAND OPERA HOUSE (Crawford and McReynolds, managers): Geo. T. Ulmer co. drew fair houses 11, 12, in For Congress and Col. Mulberry Sellers. A Postage Stamp to small business 13, 14. Terry the Swell to light business 15, 16.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Edwin Arden did not appear 20, but will come a week or so later. It is reported that he was detained by Held by the Enemy co. for appropriating to his own use Mr. Gillette's patented horse effect. Due: Standard Theatre co. March 4, week.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): David J. Ramage's Standard Theatre co. closed a week's engagement 17. The co., played to light business, their repertoire including all the hackneyed pieces on the road. The plays, however, were well presented. Effie Elsler in Judge Not was greeted with a fair house 20, giving excellent satisfaction, though the piece did not please as well as Woman Against Woman, in which she appeared here last season. Her support was good.

LINCOLN.—PEOPLE'S THEATRE (Crawford and McReynolds, managers): Hanlons' Fantasma, with Laura Burt in the title role, did immense business 11-13. Many of the acts are new and most of them an improvement upon the production of last season. Geo. T. and Lizzie May Ulmer, supported by a fair co., presented For Congress and Col. Sellers 15, 16 to fair houses.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): Ramage's Standard Theatre co. played week ending 23 to poor business, again demonstrating the fact that week stand cos. do not draw well here.

HASTINGS.—KERR OPERA HOUSE (F. D. Taggart, manager): J. S. Murphy in Shaun Rhue gave a very clever performance to a small house 19. The piece gave good satisfaction.—ITEM: Edwin Clifford died in Hastings very suddenly 13. He was taken ill 10, when his wife was telegraphed for. His remains were sent to his home in Michigan. The deceased was well known to members of old-time stock cos. and he passed through some remarkable episodes in the South.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Charles Atkinson's co. appeared here in She 19. Poor co., and business the same.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Frank Daniels in Little Puck 19, to a large house, although playing against strong local attractions. Mr. Daniels was as amusing as ever. The piece was well put on and the supporting co. excellent.

NASHUA.—THEATRE (A. H. Davis, manager): The J. S. Moulton Dramatic co. played week of 17-23, presenting My Best Girl, Colleen Bawn, Rip Van Winkle, Oliver Twist, Life in the Metropolis and Monte Cristo to good business. Jay Hunt, comedian, is very clever.

NEW JERSEY.

LONG BRANCH.—RED BANK OPERA HOUSE (S. S. Sagues, manager): The Mrs. Gen. Tom Thumb co. to a small house 16. Due: C. W. Couldock in Hazel Kirke March 4.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Kittie Rhoades in a repertoire comprising May Blossom, Mountain Pink, Uncle Josh, Faust and Marguerite, Tom Sawyer, Trixy and Danites, to only fair business last week. Manager Simonds has booked the Rhoades co. for a return date next season.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Irwin Bros.' Specialty show drew fair houses 15, 16, and was well received. The Stetson Opera co. in Yeomen of the Guard, gave a very fine performance to a large and delighted audience 19. Roland Reed in Cheek drew a big house 21. Everybody pleased.

HOBOKEN.—H. R. JACOBS' THEATRE: Fair houses were the rule all last week. T. J. Farron in Help occupying the first half and Fannie Louise Buckingham in Mazeppa the latter. This week, The White Slave.—CRONHEIM'S: A good variety comb. did a fair business last week. Major McGuire did a thrilling sword act, assisted by Miss Thornton. The rest of the people were very good in their several parts.

PATERSON.—JACOBS' OPERA HOUSE: Hazel Kirke first half of last week to good business. Co. good. The last three nights Jerome F. Stevens co. in The Dark Side of a Great City to good business. This week Uncle Tom's Cabin with Milt Barlow as Uncle Tom.—GRAND OPERA HOUSE (Fred A. Thomas, manager): May Howard's Big Burlesque co. gave good satisfaction to crowded houses last week. This co. carry their own scenery for the burlesque and display some fine wardrobe.—ITEM: The employees of Jacobs' held their annual ball 20. It was a grand success, financial and otherwise. The committee appeared in full dress and the whole affair was a credit to the popular theatre. Members of the Hazel Kirke co. attended.

NEWARK.—MINER'S NEWARK THEATRE: Rosina Vokes and her English Comedy co. will be the attraction next week.—H. R. JACOBS' GRAND OPERA HOUSE: Hazel Kirke opened on last Monday evening to a good house. The company is an excellent one, C. W. Couldock taking the character of Dunstan Kirke.—WALDMAN'S OPERA HOUSE: The Rentz-Santly Novelty and Burlesque co. opened a week's engagement at Waldman's Opera House on last Monday evening before a crowded house.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Fascination, with Cora Tanner as Lady Madge Slashton, occupied the house week of 18. Business good. Handsome Edward Bell, a former Buffalonian, was warmly greeted by his friends. Chas. Coote, the original Private Secretary, as Rev. Mr. Colley, gave a delightful bit of acting. Cast very good and play well mounted. T. P. and W.'s Minstrels first half week of 25 and Julia Marlowe last half.—STAR THEATRE (Hoyt and Thomas, managers): Charles H. Hoyt's latest effusion, A Midnight Bell, produced in San Francisco last year, was presented week of 18 and was well received by good audiences. It has been entirely rewritten. New York critics will hear the Bell week of March 4. As a legitimate comedy the play is a decided departure from Mr. Hoyt's previous efforts. The plot, though simple, is original. The scene is laid in a New England village and the entire play has a rural atmosphere. The management has been fortunate in securing a good and evenly-balanced co., prominent among whom are Eugene Canfield and Isaac L. Coe. The piece is nicely staged. Daniel Shelby, having given up his lease of this house 16, Messrs. Hoyt and Thomas, rather than cancel their engagement, leased it for the week from Emanuel Levi, proprietor. At this house for ten nights commencing 25, Meech Bros. will present Leminie and Nadjy by the Casino co. Thomas W. Keene canceled for same week.—COURT STREET THEATRE (H. R. Jacobs, manager): A Celebrated Case pleased big audiences week of 18. Over the Garden Wall, week of 25.—CORINNE LYCEUM (Jacobs and Kimball, managers): James H. Wallick in his familiar Western melodramas, Cattle King and Bandit King, was welcomed by very large houses week of 18. Burr Oaks week of 25.—BUNNELL'S THEATRE: Martin Hayden played Julian, in Boy Hero, week of 18, to fair business.—ITEMS: Of course Washington's Birthday was duly celebrated by matinees at all the houses.—The abandonment of the pretty Star Theatre by Daniel Shelby only eight weeks from the opening has caused much comment in the local press and among the profession. Mr. Shelby claims harsh treatment at the hands of the owner. He was also unable to get the choice pieces booked on account of the late opening. He sank $5,000 in the house and owes proprietor Levi $2,000. I understand that Mr. Shelby goes to New York to look after other interests. In the meantime the Star awaits a lessee.—Manager Gerlach says this is his last season at the Adelphi on account of high rent. He has arranged to take Bunnell's Theatre and will convert it into a first-class variety house.—'Tis rumored that Edward Bell, of the Fascination co., will be with the Madison Square co. next season as a leading man.

TROY.—RAND'S OPERA HOUSE (E. Smith Strait, manager): Johnson and Slavin's Minstrels pleased two large audiences 16. Due: The Two Sisters 23-27; Estelle Clayton 28—March 1.—GRISWOLD OPERA HOUSE (Jacobs and Proctor managers): The Queen of the Plains was presented by Kate Purssell and a good co. to big business last week. This week Queen's Evidence.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): J. B. Polk in Mixed Pickles 19. C. A. Gardner in Fatherland 21; one of the best attractions that has been in this city this season.

RONDOUT.—LISCOMB'S OPERA HOUSE (Geo. G. Liscomb, manager): Fate to small business 15; deserved better patronage.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Francesca Redding co. last week to good paying houses.—ITEMS. H. Brooks Hooper, the manager of the Redding co., is one of the pleasantest men I ever met. He has hosts of friends here. L. C. Reaves, his assistant, also made many friends.—Manager Sweet was presented with a gold-headed silk umbrella 21 by Manager Hooper on behalf of the co.—Mr. Rust, in advance of the Salsbury Troubadours was here 19.

NEWBURG.—ACADEMY OF MUSIC (A. Stanley Wood, manager). Roland Reed in The Woman Hater gave a fine performance to a good house 18. Haverly-Cleveland Minstrels to a delighted audience 21.—OLD OPERA HOUSE (W. D. Dickey, manager): Mrs. Alice J. Shaw and co. to a very small house 15.

PALMYRA.—PALMYRA OPERA HOUSE (Nichols and Brown, managers): Al. G. Field's Minstrels pleased a large audience 21.—ITEM: THE DRAMATIC MIRROR is on sale at Randolph's news stand.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): The Fairy's Well attracted light houses 18-20. Michael Strogoff, by a mediocre co., did a poor business. The New York Casino Opera co. March 1, 2.—ACADEMY OF MUSIC (Jacobs and Proctor managers): Queen's Evidence was presented all last week to large audiences. The co. is an excellent one throughout. This week One of the Finest.—GRAND OPERA HOUSE (P. H. Lehnen, manager): Beacon Lights 18-20; light houses. Held by the Enemy, to good audiences 21-23. Vernona Jarbeau next.—CASINO (W. J. Burke, manager): Irwin Brothers to fine business last week. Vaudeville this week.

COHOES.—OPERA HOUSE (Callan and Powers, managers): My Aunt Bridget, 16, to a large house, gave a good performance.—MANAGERIAL: The Opera House is to change hands April 1. The new lessees are three bank clerks, Messrs Game, Ford and Wilsden.

ELMIRA.—OPERA HOUSE (W. E. Bardwell, manager): Held by the Enemy, at the second annual benefit of Elmira Lodge 62 B. P. O. E., to the capacity of the house 18. Performance very good.—MADISON AVENUE THEATRE (G. W. Smith, manager): Burr Oaks drew small house 16. Bennett-Moulton Opera co. drew large houses week of 18, giving good satisfaction.

AUBURN.—ACADEMY OF MUSIC (E. J. Matson, manager): Thomas W. Keene in Richard III. drew a large and fashionable audience 20. Jarbeau delighted a good-sized house 21.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): Jarbeau in Starlight drew well 18-20. Thomas W. Keene played to big business 21-22. First tragedian at this house in two seasons.—ALHAMBRA THEATRE (Jacobs and Proctor, managers): Burr Oaks attracted fairly 18-20. One of the Finest did a little better 21-23.—ITEMS: Manager P. H. Lehnen was presented with a ten-pound girl baby, 20. The Wieting ushers give a ball 27.

ROME.—SINK'S OPERA HOUSE (E. J. Matson, manager): Thomas W. Keene presented Richard III. to a fair house 19. The co. is first-class and gave the very best of satisfaction.—ELKS: A benefit for the Rome Lodge of Elks will be given by the Minnie Maddern co. in the Opera House March 5.

UTICA.—OPERA HOUSE (Jacobs and Proctor, lessees and managers): Vernona Jarbeau in Starlight, to fine audiences 15, 16. The co. was composed of artists and made many friends during their stay here. Edward J. Hassan's One of the Finest 18-20 to fair audiences. Only a Farmer's Daughter 21-23 did good business.—NEW MUSIC HALL (T. R. Proctor, manager): Levy Concert co. 20, to a select audience and best of satisfaction.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Mattie Vickers played Jacquine to a large and well-pleased audience 19.

PORT JERVIS.—GRAND OPERA HOUSE.—(George Lea, manager): Mrs. Shaw, whistling prima donna, and concert co. 16. Good house, notwithstanding stormy weather. Moderate satisfaction. Al. Sawtelle co. opened for a week to good business 18.—ITEMS: Sawtelle co. raised a purse here for Charles Royce, a veteran circus man, now blind and in need of assistance.—English Opera co. at popular prices would be almost certain to draw well here. Musical taste is pretty fairly developed in this town, and there has been no opera co. here in over a year.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Wagner and Reis, lessees): Mattie Vickers in Jacquine, supported by an excellent co., delighted a large audience 20.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Mrs. Alice J. Shaw and her concert co. 18 to a large and appreciative audience. A very interesting and pleasant entertainment. Roland Reed, supported by an excellent co., 21, in Cheek, to fair-sized audience. Haverly-Cleveland Minstrels 20 to crowded house. The performance was pleasing throughout, new and original features predominating. The singing, specialties and the feats of the Japanese troupe deserve special mention.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): A Tin Soldier gave good satisfaction to fair business 19.

CORTLAND.—CORTLAND OPERA HOUSE (Robins and Vail, managers): Charles A. Gardner to big business 17.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Only a Farmer's Daughter played 15, 16 to fair business.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): A Tin Soldier to fair business 18.

ALBANY.—H. R. JACOBS' OPERA HOUSE: Johnson and Slavin's Minstrels were warmly received by a large audience 17. Roland Reed in The Woman Hater for the benefit of Albany Lodge of Elks 19. Business, of course, was large and everyone pleased. Fatinitza, by amateurs, was presented during the latter half of the week. The week of 25 will be divided between Rosina Vokes and Nellie McHenry.—JACOBS AND PROCTOR'S: One of the Finest week before last and My Aunt Bridget last week were largely successful. Beacon Lights is the attraction this week.

PENN YAN.—OPERA HOUSE (George R. Cornwell, manager): C. L. Andrews' co. gave an excellent performance of Michael Strogoff to good business 20. J. B. Polk in Mixed Pickles to a large and highly pleased audience 21.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Held by the Enemy to good business 20.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): This has been a busy week at the Opera House, being Convention week for the G. A. R. of the State of New York. Manager Clark furnished a fine list of attractions, giving entire satisfaction.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Bostonians gave Dorothy, Fatinitza, Don Pasquale and Pygmalion and Galatea 14-16 to immense business. The Rogan Art Lectures drew fine houses 18-19, and the Arion Club, assisted by the Musin Concert co., gave a successful concert 20. Rhea finishes out this week and Adonis Dixey comes 28, 29.—GRAND OPERA HOUSE (Miller Brothers, managers): The public did not seem to appreciate Aiden Benedict's Monte Cristo and stayed away in large numbers. The attraction this week is Mrs. McKee Rankin in The Golden Giant, and business so far has not been good.—THE WORLD (James Geary, manager): The Merritt and Stanley Minstrels in the evenings and Uncle Tom's Cabin in the afternoons make business lively.—EICHENLAUB'S: The Casino and the People's are running along to quiet business.—ITEMS: Manager Miller has booked Mrs. James G. Blaine, Jr., for three nights next season. As Marie Nevins she was quite prominent in local entertainments here.—A number of the Bostonians attended chapel exercises at the Penitentiary on Sunday last and sang a number of selections during the dinner hour to the delight of the 1,500 prisoners. The warden made a gala occasion of the visit, allowing the convicts to talk, a privilege rarely extended except on holidays.—A number of fine attractions are booked for March at the Metropolitan.—The Wife comes 22.—A party of the Bostonians attended the reception of the Columbus Club on Thursday evening.—The Orpheus Club will give their second concert at the Metropolitan 25.—Eddie Manning, the minstrel, is here, having been called home by the illness of his sister.

FINDLAY.—DAVIS OPERA HOUSE (J. H. Bogher, manager): Rice and Shepard's Minstrels played a return date to a large and well-pleased audience 16.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): Aiden Benedict in Monte Cristo 18 to fair business.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, lessee and manager): Gormans' Minstrels played a return date 19. A good performance, but should be varied for repetition.

DAYTON.—THE GRAND (Reist and Dickson, managers): Evans and Hoey in A Parlor Match to very large business 14. Jim the Penman drew a very select audience and gave the same splendid performance as last season. The co. remains about the same, with the exception that Harry Evtinge assumed the part of the Baron. Mr. Evtinge has a large circle of friends here, so it goes without saying that his reception was a warm one. The Baldwin-Melville comb. commenced a week's engagement 18 at popular prices to standing-room only. The co. is much better than many standard price attractions that have been here.—CUES: Frank G. Cotter, business manager for Rhea, was here 19.—Manager Reist is patiently waiting for the time when he can unfold his plans and designs for his new Park Theatre, which will be about May 25.

FREMONT.—HEIM'S NEW OPERA HOUSE (E. S. McCuen, manager): Bensberg Opera co. to crowded house last week. Kate Bensberg possesses a wonderful clear and flexible voice, and her singing charmed everyone. The support was also very fine. The audience showed their appreciation by repeated applause.

FINDLAY.—DAVIS OPERA HOUSE (J. H. Bogher, manager): Newton Beers' Lost in London played to a good house 21. The co. gave entire satisfaction. Hardie and Von Leer in their melodrama On the Frontier appeared to a fair audience 22.—ITEM: This city will have a pavilion theatre this Summer season.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): Rice and Shepard's Minstrels played to a small audience 18, giving a very good first-part performance.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): Rhea in Much Ado About Nothing and A Dangerous Game to good houses 18, 19. Duff Opera co. 20, 21; advanced prices and good houses. Gormans' Minstrels to fair business the last two nights of the week.—PEOPLE'S: Nellie Irving and Harry Jackson in Braving the World to good business last week.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): The Rice-Shepard Minstrels gave a good performance 19. Rhea in Much Ado About Nothing to a large and fashionable audience 20.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Due: Sparks' Bunch of Keys 24; Lowanda 29, 31; Rhea 27.—ITEM: Capt. Jack Crawford remained in our city over Sunday and gave a temperance lecture in the afternoon at the Opera House to standing-room only.

FREMONT.—HEIM'S NEW OPERA HOUSE (E. S. McCuen, manager): Amaranth Minstrels to crowded house 23. Delightful entertainment. Leibins Brothers and Bert St. John made hits.

ASHTABULA.—SMITH'S OPERA HOUSE (L. W. Smith and Son, managers): Claire Scott in repertoire week of 18 to fair business. Miss Scott and S. K. Coburn are very good. Balance of the co. average.

MIDDLETOWN.—BIJOU OPERA HOUSE (Harry L. Hyams, manager): The Knights of Pythias presented Michael Earle to a good house 15. The Knights were assisted by Frank Pierson and Nellie Healy. Peck's Bad Boy to a full house 18. The Knights of Pythias gave an entertainment on their twenty first anniversary to a crowded house 19. The Fugitive was presented to a fair house 20.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Hardie and Von Leer with their Indian band pleased a good house 12. Kate Bensberg Opera co. in Sleeping Queen 14. Small but very appreciative audiences.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (C. W. Timmermeister, manager): Hardie and Von Leer in On the Frontier to a very large audience 22. The play is good and was fairly performed. The Indian band, something of a novelty, is the drawing card.

WELLSVILLE.—COOPER OPERA HOUSE (Wade and Hamilton, managers): Kate Bensberg Opera co. delighted a medium-sized audience 16. Aiden Benedict in Monte Cristo played to very poor business 21.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Duff Opera co. presented The Queen's Mate to a large and fashionable audience 18. On account of the stage being too small none of the Duff co.'s scenery was used. Gorman's Minstrels appeared for the second time this season to a large house 19. Wm. McCague, an Akronite, is with this co. Kate Bensberg's Opera co. to a fair house 20. Chas. Burnham, musical director of Bensberg Opera co., resigned, remaining in Akron, his home.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levy, manager): Gorman's Minstrels to one of the largest houses of the season 20.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): The Kate Bensberg Opera co. presented the finest entertainment of the season to an appreciative audience 15. Zozo, the Magic Queen, to a $50 house 20, giving entire satisfaction.

STEUBENVILLE.—CITY OPERA HOUSE (Roseman Gardner, manager): Little Nugget to a good and well pleased house 19. Jim the Penman drew a large audience 21. F. C. Bangs as James Ralston, and Jennie Eustace as Mrs. Ralston, were called before the curtain. Wright Huntington, who is a favorite here, did good work.—ITEMS: The Standard Opera House has closed but will reopen next season newly furnished and otherwise improved.—The City Opera House will also be renovated and refitted next Summer.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Zozo packed the house to the doors 18. Rice and Shepard's Minstrels entertained a large audience 21.

CHILLICOTHE.—CLOUGH GRAND OPERA HOUSE (McConnell and Emmett, managers): Peck's Bad Boy to fair business 20.—MASONIC OPERA HOUSE (E. Kauffman, manager): Little Nugget to fair business 13. Bunch of Keys, matinee and evening, 22.

YOUNGSTOWN.—OPERA HOUSE (Gus. Hartz, lessee): Zozo to a fair audience 19.—BIJOU (J. G. Scorer, manager): All the week Francis Everett has played to good business in Mein Schatz and other standard plays. Both star and co. deserved the liberal patronage which this popular theatre attracts.—PERSONAL: Eugene Root is representing Gus Hartz in managing the Opera House, and traveling cos. may be assured of courteous treatment and fair dealing.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): A Possible Case to a fair house 18. Duff's Opera co. No. 1 to a good house 19. Gorman's Minstrels 21; fair business.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): A Bunch of Keys delighted a large audience 20. The Mrs. Gen. Tom Thumb co., booked for 21, failed to put in an appearance.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Annie Pixley 21, to a large and fashionable audience, notwithstanding bad weather. Shadows of a Great City 22, to a large house.

OREGON.

PORTLAND.—NEW PARK THEATRE: (J. P. Howe, lessee and manager): The Georgia Minstrels, Richards and Pringle's, did a good business four nights of the week of 11. Lydia Thompson and her English Burlesque co. for a week commencing 22.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. OPERA HOUSE (Jno. F. Osler, manager): Murray and Murphy packed the house to the doors 17. The Rentz-Santley co. 19, to standing room. Audience dissatisfied with the performance. Fisher's Cold Day co. played a return engagement 20, to a large and enthusiastic audience.

LOCKHAVEN.—OPERA HOUSE (Farnsworth Brothers, managers): A Cold Day was presented 17, to a large and enthusiastic audience. John W. Ransone as Jac Blow and Perkins D. Fisher as Able Effort, managed to keep the audience in a continuous convulsion of laughter. The balance of the co. are good. Michael Strogoff played 18 at advanced prices to a small audience.—PEOPLE'S THEATRE (Halloway and Scott, managers): The German Detective 19, to a very small house.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Bennett-Moulton co. opened 11 for a week to crowded houses. Boccaccio, Beggar Student, Robert Macaire, Black Hussar and Bohemian Girl were presented. Jule Keen 19; poor house. Yeomen of the Guard 20; good business.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Despite several local attractions A Tin Soldier drew and pleased a good house 21.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors and managers): A Tin Soldier pleased a large house 20.—ITEM: Wagner and Reis have leased the Oil City Opera House, which will again be added to their circuit.

NEWCASTLE.—PARK THEATRE (Scorer and Leslie, lessees and managers): Leonzo Brothers' co. drew fair-sized audiences during week of 18.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, proprietor): Stetson's U. T. C. co. 17 to a good-sized and well pleased audience. Rhondda Glee Society 18 to a small but appreciative audience. Andrews' Michael Strogoff co. 19 to a fair-sized and very enthusiastic house. Ballet fair. Charles T. Ellis in Casper the Yodler 21 to a good-sized audience. Mr. Ellis' songs and dances made a decided hit.

PLYMOUTH.—Charles A. Gardner in Fatherland to a large audience 13. Blind Tom entertained a small audience 14. Mine. Neuville in The Boy Tramp to a good and well pleased house 21. Due: Mixed Pickles 25.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Prof. Bristol's Equescurriculum week of 18 to good business.—CENTRAL OPERA HOUSE (Walker and Gallagher, managers): Sidney Worth in Woman Against Woman, Unequal Match and Lady of Lyons week of 18 to splendid business every night. Miss Worth made a great hit here, and the night she played Unequal Match many ladies stood throughout the entire performance so charmed were they with her acting. Miss Worth's costumes are marvels of elegance and richness of material. This is her first starring season. May Lewis is also a very clever actress and in her comedy parts kept the house in constant good humor.

OIL CITY.—OPERA HOUSE (Hempstead an. Honeywell, managers): Floy Crowell week of 18 to good business. Co. much improved this season by the addition of Joseph Adelman and Charles W. King.—MANAGERIAL: Wagner and Reis have leased the Opera House for three years, commencing next April.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. Van Anda, manager): Barlow Brothers' Minstrels to splendid business 16. Sallie Hinton in repertoire week of 18 to very fair business at popular prices.—RECEPTION. The Olympic Club of McKeesport gave the Barlow Minstrels a reception at their rooms 17.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Jule Keen in Only a German gave a poor performance to a small house 18.

ASHLAND.—OPERA HOUSE (T. F. Barron, manager): For the second time this season Fisher's Cold Day co. appeared here to a crowded house 21. This time co. No. 1, which is far superior to co. No. 2; general satisfaction.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Florence Bindley in Dot drew fair business 16. Performance good and audience very enthusiastic. The Boy Tramp to a small house 18. Mme Neuville has a very good co. and the play is interesting throughout. The Fat Men's Club kept a moderate-sized audience in good humor 20. Mr. Stewart, who was suffering from rheumatism, was unable to appear. One of the most delightful performances of the season was given by the Dalys in Vacation 21.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Fisher's Cold Day co. to fair business 16. Performance unsatisfactory. Agnes Cody closed a week's engagement 23, giving execrable performances. Mrs. Scott-Siddons in select readings 26.—ITEM: Manager Angle was out of town last week. The business of the house was transacted by Treasurer Hunt.

JOHNSTOWN.—OPERA HOUSE: Weaver and Jordan, managers): Pat Rooney in Pat's Wardrobe pleased a large audience 19. Zozo the Magic Queen drew a packed house 21 and gave general satisfaction. Myra Goodwin in Sis 23.

LANCASTER.—FULTON OPERA HOUSE (W. M. R. Williamson, manager): Held by the Enemy, well presented, drew three crowded houses 15-16. One of the Bravest, a firemen's drama, with a realistic fire scene, drew one of the largest audiences of the season 18. Herne's Hearts of Oak opened to very good business 21.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Bennett and Moulton's Opera co week of 17, giving nine operas to packed houses. The co. is a well-selected one, and all were well pleased.

YORK.—OPERA HOUSE (B. C. Penta, manager): Lillian Kennedy 21-23 in garbled plays—Casey's Troubles, Tracked Down and Widow O'Brien—to big business and general satisfaction.

EASTON.—OPERA HOUSE (John Brunner, manager): J. R. Stewart in The Fat Men's Club to a fair house 19. The Dalys in Vacation to a tremendous

house 22; a very clever performance. Prince Pharaoh, the contortionist, the best in his line ever seen in Easton.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Lilly Clay's Gaiety co. to a packed house and delighted audience 21.

BETHLEHEM.—FOUNTAIN HILL OPERA HOUSE (E. L. Newhard, manager): Daly's Vacation 16 to a small but appreciative audience. The Fat Men's Club to fair business 19. The leading role was played by Nat D. Jones. Mr. Stewart being ill. Mrs. Shaw, the whistling prima donna, and an excellent concert co., pleased a very small audience 20. Hearts of Oak, which was to have been presented 22, canceled the date to appear later in the season. ——LEHIGH THEATRE (L. F. Walters, manager): The Rentz-Santley Burlesque co. to a large audience 20.——ITEMS: Stephen Barry, in advance of Nettie Guion, was in town 20 arranging for a date in Lehigh. James Klotz has resigned the stage management of Fountain Hill, and is succeeded by William Fenstermacher, formerly gasman.—Your correspondent is under many obligations to Manager Walters, of Lehigh Theatre, and his genial staff for numerous favors cheerfully extended. "Courtesy," Manager Walters says, "is the cheapest commodity in the market," and he has been in business successfully for many years.

TYRONE.—CONRAD'S OPERA HOUSE (Fisk Conrad, proprietor and manager): Myra Goodwin played Sis 20 to a fair audience and gave universal satisfaction. Madame and Augustin Neuville appeared 23 in The Boy Tramp and was well received.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Reward; or, The German Volunteer, was presented 14-16 and matinee. Charlie Collins, as Fritz Stein, supported by home talent, for the benefit of Citizens' Corps, to good business. By request repeated to fair business 22. Mr. Collins, as Fritz Stein, was fair. Of the home talent Chas. W. Brice, as Tom Markham, was very good. Wm. A. Smiley as George Hudson did fairly well. Balance of the cast commonplace.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Frank Jones in Si Perkins 19; fair house and good entertainment. Myra Goodwin in Sis 21 drew a large house. Miss Alice J. Shaw, the whistler, gave an elegant, refined entertainment, giving satisfaction to a large house.—— MOUNTAIN CITY THEATRE (W. L. Plack, manager): Pat Rooney 18 to a large house. Charles L. Andrews in Michael Strogoff 16; large house. Zozo to a packed house 22.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): McKee Rankin presented The Runaway Wife 23 to good business. Dan Sully is on his native heath here in Daddy Nolan 23, and Dan is always sure of a rousing welcome. He has affiliated with the Newport Elks. Power's Fairy Well is due March 4 and William Saphar, assisted by local talent, will give The German Volunteer for benefit of G. A. R. 7-9.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Margaret Mather opened for a week 18 in Romeo and Juliet before a large audience and continued to full houses throughout the engagement. Her support was excellent. The house was packed at the matinee 23, when she presented The Honeymoon. Rosina Vokes first three nights and Nat Goodwin balance of this week. Pearl of Pekin March 4.——GAIETY OPERA HOUSE (B. F. Keith, manager): Dowling and Hasson co. in Nobody's Claim has been drawing full houses all the week. Good co. This week Zitka.——The Muse and Dime are both doing good business, also the Japanese Village at Music Hall.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Emma Abbott week of 18.—— The houses were all large and the diva and her entire co., most of whom are old favorites, were heartily received.——GRAND OPERA HOUSE (J. F. O'Neill, manager): Lost in New York drew large houses 18-20 and matinee. Patrice captured the house at sight. Her support was fair and the settings realistic, particularly the East river scene in Act III. The villain of Edward Radcliffe was suggestive of coarseness, especially in his scene with the queen of the blackmailers in the opening of the second act, marring an otherwise excellent performance. If Mr. Radcliffe would drop this very objectionable feature, his villain would be more effective. Mugg's Landing drew well 22, 23 and matinee.——ITEMS: Last week's receipts were the biggest ever taken in. Both houses played strong attractions to unusually large business.—Dixie's receipts were $2,602, the largest ever taken in at a single performance at the Academy.—The Grand Opera House stage is the only one South, except New Orleans', large enough for the great tank scene in Lost in New York.—Patrice, the bright particular star of Lost in New York, has lots of admirers here and will be roustingly received when she returns.

COLUMBIA.—COLUMBIA OPERA HOUSE (Eugene Cramer, manager): Skipped 15; despite a heavy rain storm business was fairly good. Duc: Alone in New York 22, 23, Theodora 25, Muggs' Landing 27.——ITEMS: THE MIRROR, in its new dress, is greatly admired here.—A brother of the late Harry Hunter and of T. M. Hunter has been here with Manager Cramer ill with fever. He left for his home in Boston 18, but had not quite recovered.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): The Theodora co. opened to a small house 14. The piece was well mounted, but in the hands of an inferior co. Mr. Clifton as Fabian and Mr. Courtland as Marcellus are very good, but the remainder of the co. is below mediocrity. The first concert given by the Wagner Quartette Club, assisted by the Boston Symphony Orchestral Club, was the event of the season 16. The house was packed, and a majority of the assemblage was in full dress. There were twelve numbers, three by Emma Juch, one by Miss Cushing and the remainder by the two clubs. Each was heartily encored. Emile Levy, the manager, assisted by Mr. Kremer, Misses Keating and Richardson, who compose the quartette, feel encouraged to give the remaining concerts in April and May. Lotta in Musette to a very good house 18, but not as large as usual on her first nights. The second performance was larger than the first, and the house at matinee was packed.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Louis James and Marie Wainwright in Othello to one of the largest and most brilliant audiences of the season 18. Both stars are great favorites here. Theodora, the Lion Queen, to a splendid house 20.——BIJOU THEATRE (A. S. Gardner, manager): This house is crowded every night. New vaudeville co. every two weeks.

NASHVILLE.—THE VENDOME (I. O. Milsom, manager): Jim the Penman was presented by a splendid cast 18-20 to fair houses. Joseph Whiting, W. J. Ferguson, Harry Eytinge and May Brockyn were each cordially greeted. The Vendome presented a beautiful appearance 21. Lotta in Musette, supported by a strong co., tendered a benefit to Will Sheetz, the popular treasurer of the Vendome. The house was packed from pit to gallery, and hundreds were turned away unable to gain admission. The event was an ovation to both Lotta and Treasurer Sheetz.——THE GRAND (L. C. Haile, manager): The World drew light houses 18-20. The piece was admirably staged and cleverly presented by J. Z. Little's co. They deserved better patronage.——ITEMS: Storm Beaten was booked to appear at the Grand the last half of this week, but canceled. They closed their season in St. Louis. James Lemon, director of the excellent Vendome orchestra, is pronounced by many professionals the best leader in the South.—Col. Duncan B. Cooper, the proprietor and editor of the Nashville *Herald*, invited the newsboys to see Lotta at his expense. There was a big crowd of them, and a happier set of boys it would be difficult to imagine. They marched to the theatre behind a band. Col. Cooper and his dramatic editor, Charley Roberts, were in command.—Will A. Mahara is here in advance of Beach and Bowers' Minstrels.—The many friends of Laura Biggar, the beautiful Ustane in Brady and Webster's She co., are sorry to hear she met with a painful accident to her knee while playing the other day in Decatur, Ill., and hope for her early recovery.—Col. T. D. Craighead, president of the Vendome Theatre Co., extended invitations to the members of the State Senate—of which honorable body he is a member—to see Lotta 22. The Senators attended the performance.—Arthur Rehan tells me that he has been having a very successful season through the South and is booking for a return tour next season.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Lavinia Shannon 13 to good business.——ITEMS: Mme. Janauschek, booked for 14, changed her route.—Browns' Storm Beaten co., under contract for 15, failed to appear.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Lavinia Shannon played to light business 13 and matinee 16. Owing to the inclemency of the weather the co. did not play evening of 16. Arthur Rehan's Nancy and Co. appeared 20 to a well-pleased audience. James-Wainwright in Othello to a fair house 19. Dixey in Adonis to a packed house 21.——DISBANDED: Lavinia Shannon co. disbanded here 16.

TEXAS.

HUNTSVILLE.—OPERA HOUSE (John Henry, manager): David M. Brewer, elocutionist, to a packed house 16. Audience well-pleased.

PARIS.—BABCOCK OPERA HOUSE (Jno. H. Walker, manager): Lillian Lewis co. in Article 47, 15; large audience and entire satisfaction. The Boston Quintette Club gave a concert that was appreciated by a large audience 16.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Oliver Byron repeated The Upper Hand for matinee 12, to fair attendance, and presented The Inside Track in the evening to a scant house. While the co. is good throughout, special praise is due to little Marguerite Fields, the cleverest tot ever seen here. Stage infants are usually more or less tiresome, and it is a pleasure to record a notable exception in the person of this bright child. A Pair of Kids fared rather poorly in a financial sense 13, 14.——HARMONY THEATRE (J. H. Hawley, manager): The Boston Ideal co. gave two very thin performances of Uncle Tom's Cabin to moderate business 16. MacCollin Opera co. next.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Lotta made her first appearance 13 in Pawn Ticket 210 to a twelve hundred dollar house, the largest ever assembled in the Opera House. Prices were raised 50 per cent., which caused a great deal of dissatisfaction. Co. and play good and everybody satisfied with the entertainment. He, She, Him and Her to good house 14.——PERSONAL: Charles L. Harris, of the Lotta co., was formerly a resident of our town, and his friends gave him a hearty welcome and were delighted to see him so much improved since he left here.

TEXARKANA.—GHIO'S OPERA HOUSE (W. T. Pullen, manager): Lillian Lewis played Dona Sol to a six hundred dollar house.

SHERMAN.—SHERMAN OPERA HOUSE (R. Walsh, manager): The event of the season was the concert given by the Boston Quintette Club 14. The house was packed. The gallery was occupied by young ladies from two private schools in this town, and as each school has their uniforms, one blue and the other gray and cardinal, the students presented a very pretty sight. Every solo was encored, each artist kindly responding. The audience was rather disappointed in Miss Carpenter's selections, as each of her songs was hackneyed, while classic numbers had been expected from her.

WACO.—OPERA HOUSE (J. P. Garland, manager): Lotta presented Musette to a large audience 12. George H. Adams and Toma Hanlon in He, She, Him, Her gave two performances to good business 14.——GRAND CENTRAL THEATRE (J. H. Williams and Co., procrietors; W. P. Miles, manager): Opened 12 with a vaudeville co. to good business.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): George Wilson's Minstrels played a return engagement 12, 13 to very good business. Wilson is a great favorite here, and has an excellent co. The Mendelssohn Quintette Club 14 to fair business. This was a treat for our musical-loving public, and should have been better attended. Alice Ryan was unable to sing, owing to a severe cold. Oliver Byron 15-17 in The Upper Hand and The Inside Track to only fair business. It is a pity Byron should play such trash as The Upper Hand. He is too good an actor for that class of plays. No greater favorite comes to San Antonio than W. T. Carleton and all his excellent co. we consider our friends, and they opened 18 to a crowded house at advanced prices. Mynheer Jan was the play. We miss Fanny Rice, but she is ably succeeded by Clara Lane. Alice Vincent was suffering from a broken arm, the result of an accident while riding horseback in Los Angeles, Cal. She very pluckily appeared, however, and was warmly received. Carleton plays three nights and matinee. Clara Morris 22, 23.

DENISON.—MCDOUGALL OPERA HOUSE (J. B. McDougall, manager): The Lillian Lewis co. played As in a Looking Glass 18 to a large house. The piece proved a success, as every one present left well pleased. Miss Lewis deserves special mention.

HOUSTON.—PILLOT'S OPERA HOUSE (Henry Greenwall and Son, managers): George Wilson's Minstrels (return date) to a good house 11. Oliver Byron 13-14 to fair business. A Pair of Kids 15, 16, and matinee, to good business.——GRAY'S OPERA HOUSE (J. H. Hawley, manager): Mendelssohn Quintette Club 11, 12; good business. Uncle Tom's Cabin 15, 16, to very large business.

DALLAS.—OPERA HOUSE (H. Greenwall and Son, managers): Lotta in Musette and Pawn Ticket 210, matinee and evening 14, to S. R. O. He, She, Him and Her co. gave fair performances to fair houses 15, 16. Toma Hanlon made a decided hit in her songs and dances. George Wilson's Minstrels played a return engagement to fair business 18. The Mendelssohn Quintette Club delighted a good audience 19.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (H. R. Clawson, manager): Conried's Opera co. presented The King's Fool 14, 15. The first night drew out as large an audience as ever assembled in the theatre to hear an opera, and at advanced prices at that. The following night showed only a small decrease in attendance, notwithstanding the fact that there was a counter-attraction. The King's Fool possesses no intrinsic merit, but being presented by such a co. as the Conried it naturally draws well. The chorus is very fine. The drill of the ladies was the best ever done here. The foil and broadsword business by the Vienna Lady Fencers was excellent and was repeatedly recalled. The receipts must have been well up to $4,000. Next week Katie Putnam and Billy Emerson in Erma the Elf.——GRAND OPERA HOUSE (Douglass White, manager): A Hole in the Ground to a good house 15.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Ed. J. Connelly with good support presented A Soap Bubble 20 to a large audience.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Berger and Leath managers): The Folly co. did fair business 15, 16. The Emma Juch Concert co. had a fine house at advanced prices 18, and the singers pleased the large audience. Dockstader's Minstrels filled the house 19, and won hearty applause.——ELKS: The Elks gave a supper to Arthur P. Moreland of Dockstader's Minstrels after the performance 19. Mr. Moreland is Grand Secretary of the Grand Lodge of Elks.

LYNCHBURG.—OPERA HOUSE (T. H. Simpson, manager): Louis James to good business 16. Emma Juch to a large and well pleased audience 18. Dockstader's Minstrels to fair business 19. Daniel Boone to a big house 21.

DANVILLE.—ACADEMY OF MUSIC (Neal and Gerst, managers): Louis James and Maria Wainwright played to a large and appreciative house 16.

RICHMOND.—ACADEMY OF MUSIC (Berger and Leath managers): Emma Juch 20 to a fine audience. Lew Dockstader's Minstrels 22, 23 to full houses.——THEATRE (Mrs. W. T. Powell, manager): Duc: Daniel Boone 25, 26; Robson and Crane March 1, 2.——OPERA HOUSE: S. J. Wheeler as Grizzly Adams, week of 18 to splendid business.——COMIQUE (W. W. Putnam, manager): Good business.——MUSEE (C. S. Thompson, manager): Good co., good houses.——ITEM: Mr. Josh Ogden of the Theatre has just returned from a two weeks' trip to New York on business.

ROANOKE.—OPERA HOUSE (Tennyson and Simpson, managers): Peck and Fursman's On the Trail, or Daniel Boone, turned people away 20; the people that didn't gain admission are the best pleased.

WASHINGTON TERRITORY.

SEATTLE.—FRYE'S OPERA HOUSE (Geo. F. Frye, manager and proprietor): Duc: Barrett and Gleason's Comedy co. 14.——STANDARD THEATRE (John Coot, manager and proprietor): A good vaudeville programme was presented to full houses week ending 16, the Derville Family being one of the attractions.——BIJOU THEATRE (F. H. Wadleigh, proprietor): A diversified list of novelties was presented at the Bijou week of 16.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Mr. and Mrs. Frank Cleaves, supported by a co. from the local variety theatre, gave Bartley Campbell's Partners to a small audience 12. Richards and Pringle's Georgia Minstrels to large audiences 15, 16.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Michael Strogoff 14; business fair. Performance bad. Battle of Gettysburg 18, 20; good business.——GRAND OPERA HOUSE (O. C. Genther, manager): Mein Schatz co. 14-16; light business.

PARKERSBURG.—ACADEMY OF MUSIC (M. C. Van Winkle, manager): Prof. Lowanda 16-19 to fair houses; good entertainments. Prof. Hurlbut's Horse and Dog show 20, to crowed matinee and fair evening house. Very good entertainment.

WISCONSIN.

MILWAUKEE.—NEW ACADEMY (Jacob Litt, manager): The supply of melodrama furnished at our theatres this season has been far in excess of the demand, and this is especially noticeable when a piece like After Dark, which has just closed an engagement of three nights beginning 15, is given. The situations in this piece are commonplace and devoid of interest and it is possessed of nothing that repays one for seeing it, not even scenic effects. The co. do not deserve to be judged by their work in this play. A Legal Wreck opened 18 and played to very large business owing in a degree to the big sale of tickets by the letter carriers, whose annual benefit occurred at this engagement. The piece was not received with the same interest that has marked the production of Gillette's other pieces—Held by the Enemy and The Private Secretary. Sidney Drew would be more effective as the Attorney if he were less conscious of his abilities. Lilla Vane as Olive Gray, and Fanny D. Rouse as Nancy Ann Dunks, were especially good. Balance of co. satisfactory.—— GRAND OPERA HOUSE (H. Nunnemacher, manager): Ada Gilman in a mixed-up mess called Bubbling Over opened 17, but failed to draw owing to want of merit in the article offered.——STANDARD (O. F. Miller, manager): The Old Oaken Bucket drew large houses 14-17, giving good satisfaction.——PEOPLE'S (J. S. Raynor, manager): The usual bill of specialties pleased the patrons of variety at this house last week.——ITEMS: H. R. Jacobs has made several overtures to Manager Nunnemacher of late for the Grand, but nothing has resulted.—Manager Hesa, who so successfully conducted the season of opera at Schlitz Park last Summer is laying plans for the coming season and promises to give us grand and comic opera on a scale that will excel his former productions.—Manager Litt went East to witness the launch of his new yacht for The Stowaway at the Star.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (P. L. Myers, manager): Col. Sinn's Park Theatre co. in Alone in London to a good-sized and well-pleased audience 19.——LAPPIN OPERA HOUSE: Camille will be presented by home talent 28, with the exception of Helen Bayard, late of the Florence Elmore co., in the title-role.

CHIPPEWA FALLS.—NEW OPERA HOUSE (L. E. Waterman, manager): Duc: Mr. Barnes of New York 21. Webster-Brady co. in She 25.——TIME: There is some good open time in March at the Chippewa Falls Opera House.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Pat Muldoon's Irish Comedy co. to a poor house 20. Elmer and Emery, in their new and original transformation during the horizontal bar act were very good, and the lightning musket drill by Major Gorman was also a very pleasing feature.

LA CROSSE.—LA CROSSE THEATRE (F. H. Hanberson, manager): E. A. McDowell's co. in Mr. Barnes of New York to light business 19, 20.

CANADA.

BELLEVILLE.—OPERA HOUSE (H. E. Holden, manager): The Hungarian Gypsy Band played a return date 18, 19, to delighted audiences.

TORONTO.—GRAND OPERA HOUSE: Charles Erin Verner to a light house 19. The star and co. are excellent.——TORONTO OPERA HOUSE: Over the Garden Wall was offered last week. While the star and co. are good the performance is not up to the standard of the George S. Knight co.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The New American Opera co. gave Lucia di Lammermoor, Bohemian Girl and Faust 15, 16 before crowded houses. Mme. Albani returned 20, and was greeted by a larger audience than ever. Hungarian Band 23.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Goodyear's Minstrels opened to S. R. O. and business continued good all last week. Next week the stock co. will visit Brandon, and on their return will present Michael Strogoff with appropriate scenery and costumes. The house will remain closed until March 1, when Peck's Bad Boy comb. is booked for two nights.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): New American Opera co. in a repertoire of grand opera to very good business week of 18. The principals are all first-class and did excellent work, the cast in Faust being especially good. The only drawback to the performance was an almost entire lack of appropriate scenery and properties and it is a pity that so good an organization does not remedy the one blemish. This week The Twelve Temptations.——THEATRE ROYAL (Sparrow and Jacobs, managers): Ada Gray in the new East Lynne to good business. Miss Gray is a favorite with the Montreal theatregoers. The supporting cast is all fair and the staging appropriate. This week Soap Bubbles; next, Queen's Evidence.——ITEM: Madame Albani gives a farewell concert 25 in the Queen's Hall.

LONDON.—GRAND OPERA HOUSE (N. A. Morkill, manager): Albani, the Canadian prima donna, was greeted by one of the largest, most fashionable and most critical audiences ever gathered in this theatre 15. Rhea was greeted by large houses 16. Her impersonation of Beatrice in Much Ado About Nothing was generally commended. Minnie Maddern in Caprice had a large house 20. Her support was very good.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Eastern-Southern) Co.: Oil City, Pa., March 2.
A. M. PALMER'S JIM THE PENMAN (Western) Co.: St. Louis Feb. 25—week; Chicago March 4—week.
ADAMS COMEDY CO.: McComb, O., Feb. 28, Toledo March 4—week; Jackson, Mich., 11—week.
ARIZONA JOE: Philadelphia Feb. 25—week.
A NOBLE OUTCAST: Des Moines, Ia., Feb. 27-March 1.
A MIDNIGHT BELL CO.: Baltimore Feb. 25—week; N. Y. City March 4—week.
ANNIE PIXLEY: Columbus, Ga., Feb. 27, Montgomery, Ala., 28, Mobile March 1, 2, New Orleans 4—week; Selma, Ala., 11, Birmingham 12, Nashville, Tenn., 13-16.
A NIGHT OFF CO.: Los Angeles, Cal., Feb. 25—week; Fresno March 3, Stockton 4, Sacramento 5, 6.
A BRASS MONKEY CO.: Philadelphia Feb. 18—two weeks.
A LEGAL WRECK CO.: Chicago, Ill., Feb. 25—week; Joliet March 4, Galesburg 5, Peoria 6, Terre Haute, Ind., 7, Evansville 8, Vincennes 9, St. Louis 11—week.
A POSSIBLE CASE CO.: Chicago Feb. 25—two weeks.
ARTHUR REHAN CO.: Jacksonville, Fla., Feb. 27, 28, Savannah, Ga., March 1, 2, Charleston, S. C., 3, 4, Richmond, Va., 8, 9, Washington 11—week.
ADONIS CO.: Columbus, O., Feb. 27, Zanesville March 1, Akron 2, Erie, Pa., 4, Meadville 5, Youngstown, O., 6, Cleveland 7-9.
ADAMS-MOREE CO.: Madison, Wis., Feb. 27.
A BOY HERO CO.: Newcastle, Pa., Feb. 27, Wooster, O., 28, Springfield March 1.
AGNES CODY: Shamokin, Pa., Feb. 25—week.
AUSTERLITZ CO.: Philadelphia Feb. 25—week.
A. R. WILBER: Americus, Ga., Feb. 27-March 1, Columbus 2, Macon 4—week.
ADA GRAY: Toronto, Can., Feb. 25—week; Buffalo, N. Y., March 4—week; Cleveland 11—week.
A COLD DAY CO., No. 1: Mahanoy City, Pa., Feb. 27, Shenandoah 28, Hawley March 1, Honesdale 2, Carbondale 4, Pittston 5, Towanda 6, Plymouth 8, Williamsport 9, Elmira, N. Y., 11, Corning 12, Penn Yan 13, Canandaigua 14, Seneca Falls 15, Auburn 16.
A TIN SOLDIER CO.: Findlay, O., March 4, Lima 5, Adrian, Mich., 6, Ann Arbor 7, Jackson 8, 9, Chicago 11—week.
A HOLE IN THE GROUND CO.: San Francisco Feb 18—two weeks.
A POSTAGE STAMP CO.: Parsons, Kas., Feb. 27 Fort Scott 28, Nevada, Mo., March 1, Sedalia 2, Kansas City 4—week.
ADA GILMAN: Chicago, Feb. 25—week; Kansas City March 4—week.
ALONE IN LONDON CO.: Minneapolis, Minn., Feb. 25-27, Eau Claire, Wis., 28, Winona, Minn., March 1, La Crosse, Wis., 2.
A PARLOR MATCH CO.: Madison, Wis., Feb. 27, Minneapolis, Minn., 28-March 2.
ADAMS-COOK CO.: New Brunswick, N. J., Feb. 25—week; Bridgeton March 4—week; Elizabeth 11—week.
AROUND THE WORLD IN EIGHTY DAYS CO.: Chicago Feb. 25—week.
BAD BOY COMEDY (Kusells) CO.: Cincinnati Feb. 25—week.
BETH SOMERVILLE: Muscatine, Ia., Feb. 25—week; Burlington March 4—week; Galesburg, Ill., 11—week.
BOOTH-BARRETT CO.: Philadelphia Feb. 18—two weeks.
BLACK FLAG CO.: Jefferson City, Mo., Feb. 27, 28, Mexico March 1, Louisiana 2, Moberly 4, Keokuk, Ia., 5, 6, Moline, Ill., 7, Rock Island 8, Burlington 9, Davenport 10, Monmouth, Ill., 11, Canton 12, Bloomington 13, Decatur 14, Mattoon 15, Terre Haute, Ind., 16.
BARLOW'S METROPOLITANS: Westboro, Mo., Feb. 25-27, Maitland 28-March 2, Quitman 3-5.
BROWN'S COMEDY CO.: Anderson, Ind., Feb. 25—week; Noblesville March 4—week; Sidney, O., 11—week.
BALDWIN-MELVILLE CO.: Danville, Ill., Feb. 25—week; La Fayette, Ind., March 4—week; Vincennes 11—week.
BURR OAKS CO.: Buffalo, N. Y., Feb. 25—week.
CLAIRE SCOTT: Alliance, O., Feb. 25—week.
CAROLINE GAGE: Anaconda, Mont., Feb. 25-28, Missoula March 1, 2.
CHARLES T. ELLIS: Bradford, Pa., Feb. 27, Jamestown, N. Y., 28, Wellsville, March 1, Hornellsville 2, Brooklyn, E. D., 4—week.
CHARLES A. GARDNER: Philadelphia March 4—week; Rochester, N. Y., 11-13, Syracuse 14-16.
COQUELIN-HADING CO.: N. Y. City Feb. 18—two weeks.
CLARA MORRIS: Fort Worth, Tex., Feb. 27, Dallas 28-March 1, 2, Hot Springs, Ark., 4, 5, Little Rock 7, Ft. Smith 8, Springfield, Mo., 9, Sedalia 11, Topeka 12, St. Louis 17—week.
CRYSTAL SLIPPER CO.: Minneapolis, Minn., Feb. 25—week; Milwaukee March 4—week.
CRESTON CLARKE: Central City, Neb., Feb. 27, Omaha 28, Des Moines, Ia., March 1, 2, Marshalltown 4, Cedar Rapids 5, Davenport 6, Burlington 7.
CORA TANNER: Toronto, Can., Feb. 25—week.
CORNER GROCERY CO.: Nevada, Mo., Feb. 27, Carthage 28, Joplin March 1, Parsons, Kas., 2.
CHARLOTTE THOMPSON: Brooklyn, E. D., Feb. 25—week.
CHARLES E. VERNER: Ottawa, Can., Feb. 27, 28, Ogdensburg, N. Y., March 1, Oswego 2.
CLAIR PATEE: Beatrice, Neb., Feb. 25-28.
CRITERION COMEDY CO.: Danbury, Ct., Feb. 28-March 2.
CHIP O' THE OLD BLOCK CO.: Peru, Ind., Feb. 27, Ann Arbor, Mich., March 1, Ypsilanti 2, Detroit 4—week; Columbus 11—week.
DAN SULLY: Worcester, Mass., Feb. 27, North Attleboro 28, Lawrence March 1, Chelsea 2.
DORE DAVIDSON: New Albany, Ind., Feb. 27, Nashville, Tenn., 28-March 2.
DENMAN THOMPSON: N. Y. City Aug. 30—indefinite.
DARK SECRET CO.: Indianapolis, Ind., Feb. 25—week; Cincinnati March 4—week; Philadelphia 11—week.
EDWIN STUART: Muncie, Ind., Feb. 25—week.
E. H. SOTHERN: Jersey City, N. J., Feb. 25—week; Cincinnati March 4—week.
EMMA FRANK'S DOT CO.: N. Y. City March 4—week; Albany, N. Y., 11—week.
ESTELLE CLAYTON: Milford, Mass., Feb. 27, Troy, N. Y., 28-March 1.
EFFIE ELLSLER: Atchison, Kas., Feb. 27, Leavenworth 28, Topeka March 1, 2.
EDITH STANMORE: Mauch Chunk, Pa., Feb. 25-27.
EBEN PLYMPTON: Glens Falls, N. Y., March 1.
EMMA WELLS: Richford, Vt., Feb. 25—week.
EZRA KENDALL: Little Rock, Ark., Feb. 27-28, Fort Smith March 1, Carthage, Mo., 2.
EVALYN FOSTER: Parkersburg, O., March 4, 5.
EUNICE GOODRICH: Santa Cruz, Cal., Feb. 25—week, Winfield, Kas., 11—week.
FOSTER THEATRE CO.: Batavia, N. Y., Feb. 25—week.
FAT MEN'S CLUB CO.: Baltimore Feb. 25—week; Boston, Mass., March 4—week; Lynn 11-13, Bridgeport, Ct., 15-16.
FRANK MAYO: Paducah, Ky., Feb. 27, Owensboro 28, Evansville, Ind., March 1, St. Louis 4—week.
FRANK I. FRAYNE: Lynn Mass., Feb. 25—week.
FANTASMA CO.: Denver, Col., Feb. 25—week; Omaha, Neb., March 4—week; Council Bluffs, Ia., 11, 12, Sioux City 13-16.
FLOY CROWELL: Titusville, Pa., Feb. 25—week; New Castle March 4—week.
FRANCESCA REDDING: Glens Falls, N. Y., March 1.
FATE CO.: Brooklyn, N. Y., Feb. 25—week; Philadelphia March 11—week.
FREDERICK LORANGER: Flushing, Mich., Feb. 27, 28, Mount Morris March 1, 2.
FRANK DANIELS: Salem, Mass., Feb. 27, Brockton 28, New Bedford March 1, Fall River 2, Springfield 4, New Haven Ct., 5, Albany, N. Y., 6-9, Brooklyn, E. D., 11—week.
FLORENCE-HAMILTON: Sterling, Ill., Feb. 25—week.
FLORENCE COMEDY CO.: Detroit, Feb. 25—week; Cleveland O., March 4-6, Columbus 7-9, Zanesville 12, Wheeling, W. Va., 13, 14, Youngstown, O., 15, McKeesport, Pa., 16.
FREDERICK WARDE: San Francisco, Feb. 25—two weeks.
FANNY LOUISE BUCKINGHAM: N. Y. City Feb. 25—week.
GUS WILLIAMS: Lima, O., Feb. 27, Fort Wayne, Ind., 28, Toledo, O., March 1, 2, Detroit, Mich., 4-6, East Saginaw 7, Bay City 8, Muskegon 9.
GRAY-STEPHENS CO.: Detroit Feb. 25—week.
GOWANGO-MOHAWK: Brooklyn, N. Y., Feb. 25—week.
GRAHAM EARLE: Millersburg, O., Feb. 25—week.
GOLDEN GIANT MINE CO.: Chicago Feb. 25—week.
HELD BY THE ENEMY (Eastern) CO., Syracuse, N. Y., Feb. 25-27, Watertown 28, Oswego March 1, Niagara Falls 2, St. Catharines, Can., 4, Hamilton, 5, 6, Toronto 7-9.
HELD BY THE ENEMY (Western) CO.: Brooklyn, N. Y., Feb. 25—week.
HELEN BARRY: N. Y. City March 4—indefinite.
HARBOR LIGHTS CO.: Boston Feb. 18—two weeks.
HE, SHE, HIM AND HER CO.: Greenville, Miss., Feb. 27, Memphis, Tenn., 28-March 2, Nashville 4-6, Louisville 7-9, Jersey City, N. J., 11—week.
HYER COMEDY CO.: Plymouth, Mich., March 1, 2.
HOLDEN COMEDY CO.: Richmond, Ind., Feb. 25—week.
HATTIE BERNARD-CHASE: Portchester, N. Y., Feb. 27, Hartford, Ct., 28-March 2, Bridgeport 4-6, Middletown, N. Y., 8, Port Jervis 9.
HARDIE-VON LEER CO.: Indianapolis, Ind., Feb. 25—week; Hamilton March 4, 5, Springfield 6, 7.
IVY LEAF CO.: Boston Feb. 25—week.
JULE KEEN: Haverstraw, N. Y., Feb. 27, Peekskill 28, Newburg March 1, Matteawan 2.
JOHN A. STEVENS: Philadelphi Feb. 25—week.
J. S. STURDEVANT: Superior, Neb., Feb. 25-27.
J. B. POLK: Wilkesbarre, Pa., Feb. 27, Williamsport 28, Sunbury March 1, York 2, Washington 4.
J. W. TURNER: Brockport, N. Y., March 11.
JAMES-WAINWRIGHT CO.: New Orleans Feb. 25—week; Vicksburg, Miss., March 4, Pine Bluff, Ark., 5, Helena 6, Memphis, Tenn., 7-9, Decatur, Ill., 11, Quincy 12, Hannibal, Mo., 13, Keokuk, Ia., 14, Peoria, Ill., 15, Bloomington 16.
JAMES H. WALLICK: Cleveland Feb. 25—week.
JOSEPH MURPHY: Chicago Feb. 25—week.
JOHN DILLON: Bismarck, Dak., Feb. 26, 27, Jamestown 28, Fergus Falls, Minn., March 4.
KINDERGARDEN CO.: Bridgeport, Ct., Feb. 25-27.
KATIE PUTNAM: Kansas City March 4—week; St. Louis 10, Chicago 17.
LABADIE-ROWELL CO.: Shenandoah, Pa., Feb. 27, Pottstown March 1, 2, Woodbury, N. J., 8, Salem 11, 12, Bridgeton 13, 14, Millville 15, 16.
LYDIA THOMPSON: Tacoma, Wash., Feb. 28, Seattle March 1, 2.
KITTIE RHOADES: Burlington, N. J., Feb. 25—week; Bristol, Pa., March 4—week; Norristown 11—week.
KEEP IT DARK CO.: Philadelphia Feb. 25—week.

KATE PURNELL: Paterson, N. J., March 4-6; Reading, Pa., 7-9, Philadelphia 11-13.
LITTLE LORD FAUNTLEROY (French's) CO.: Norwich, Ct., Feb. 27, New London 28, Bridgeport March 2, Norwalk 3, Danbury 4, Watertown 5, Ansonia 6, Meriden 7.
LOST IN LONDON CO.: Bellaire, O., Feb. 27, Steubenville 28, East Liverpool March 1.
LEWIS MORRISON: Philadelphia Feb. 11—indefinite.
LE VOYAGE EN SUISSE CO.: N. Y. City, Feb. 18—two weeks.
LOST IN NEW YORK CO: Charlotte, N. C., Feb. 27, Murfreesboro, Tenn., 28, Birmingham, Ala., March 1, 2, Nashville 4-6, Louisville 7-9, Chicago 11—week.
LOTTA: Louisville Feb. 28—March 1, St. Louis 4—week; Kansas City 11—week.
LIGHTS AND SHADOWS CO.: Boston Feb. 25—week.
LOUISE ARNOT: Lyons N. Y., Feb. 25—week; Oswego March 4—week.
LIZZIE EVANS: Chicago 25—week; Rochester, N. Y., March 4-6, Syracuse 7-9.
LYCEUM THEATRE WIFE CO.: Columbus, O., 25—week.
LIGHTS O' LONDON CO.: Philadelphia Feb. 25—two weeks.
LITTLE NUGGET CO.: Cincinnati Feb. 25—week.
MAUDE BANKS: Urbana, O., March 2, Piqua 4, Kenton 5, Mansfield 6, Bucyrus 7, Wooster 8, 9, Akron 10.
MAUDE ATKINSON: Tallahassee, Fla., March 4, 5, Gainesville 11—week.
MUGG'S LANDING CO.: Augusta, Ga., Feb. 27, Columbia, S. C., 28, Newberry March 1, Greenville 2, Charlotte, N. C., 4, 5, Raleigh 6, Durham 7, Greensboro 8, Danville, Va., 9.
MICHAEL STROGOFF CO.: Utica, N. Y., Feb. 25—week.
MILTON NOBLES: Mobile, Ala., March 4, Selma 5, Montgomery 6, Atlanta 8, 9.
MAZULM CO.: Chicago Feb. 18—two weeks.
MME. JANAUSCHEK: Central City, Ia., Feb. 28, Des Moines March 1.
MAGGIE MITCHELL: Brooklyn, N. Y., Feb. 25—week; Port Jervis March 4, Binghamton 5, Elmira 6, Hornellsville 7, Rochester 8, 9, Oswego 11, Watertown 12, Utica 13, Cortland 14, Catskill 15, Gloversville 16.
MARGARET MATHER: Pittsburg, Feb. 25—week.
MONTE CRISTO (James O'Neill) CO.: Marshalltown, Ia., Feb. 27, Omaha, Neb., 28-March 2.
MONTE CRISTO (Aiden Benedict) CO.: Leetonia, O., Feb. 27, Mansfield 28, Delaware March 1, Tiffin 2, Cleveland 4—week.
MONROE-RICE CO.: Utica, N. Y., Feb. 25-27, Syracuse 28-March 2.
MURRAY AND MURPHY: Pittsburg, Pa., Feb. 25—week, Pottsville March 4, Reading 5, Pottstown 6, Bethlehem 7, New Brunswick, N. J., 8, Plainfield 9.
MRS. POTTER: Boston, Feb. 25—three weeks.
MRS. LANGTRY: N. Y. City Jan. 7—March 2.
MEIN SCHATZ CO.: Sharon, Pa., Feb. 25-27, New Castle 28-March 2.
MAGGIE BRAYER: Hampshire, Ill., Feb. 25—week.
MY PARTNER CO.: Altoona, Pa., Feb. 28, Louisville March 4—week; St. Louis 11—week.
MATTIE VICKERS: Mercer, Pa., Feb. 27, New Castle 28, Rochester March 1, Tarentum 2, Butler 4, McKeesport 5, 6, Washington 7.
MONTE CRISTO (Horace Lewis) CO.: Sandusky, O., Feb. 28, Fremont March 2.
MME. MODJESKA: Los Angeles, Cal., Feb. 25—week.
MOORE-VIVIAN CO.: Clinton, N. J., Feb. 28.
MME. NEUVILLE: Altoona, Pa., Feb. 27, Johnstown 28, Greensburg March 1, Chicago 4—week; Indianapolis, Ind., 11—week.
MARY ANDERSON: Cincinnati Feb. 25—week.
MINNIE MADDERN: Binghamton, N. Y., Feb. 27, Wilkesbarre, Pa., March 1, Scranton 2.
N. C. GOODWIN: New Bedford, Mass., Feb. 27, Providence, R. I., 28-March 2, N. Y. City 4—indefinite.
NATURAL GAS CO.: Chicago Feb. 25—two weeks.
NELLIE GILMORE: Tamaqua, Pa., Feb. 25-27.
N. S. WOOD: N. Y. City Feb. 18—two weeks.
NOBODY'S CHILD CO.: Shenandoah, Pa., Feb. 27, Pottstown March 1.
NEIL BURGESS: N. Y. City Feb. 26—indefinite.
ONE OF THE BRAVEST CO.: Atlanta, Ga., Feb. 27, Birmingham, Ala., 28, Montgomery March 1, Pensacola, Fla., 2, New Orleans 4—week.
ONE OF THE FINEST CO.: Rochester, N. Y., Feb. 25—week.
OLIVER BYRON: Texarkana, Ark., Feb. 27, Hot Springs 28, Pine Bluff March 1, Helena 2, Memphis, Tenn., 4-6, Paducah, Ky., 7, Cairo, Ill., 8, 9, St. Louis, 11—week.
ONLY A FARMER'S DAUGHTER CO.: Canastota, N. Y., Feb. 27, Norwich 28, Oxford March 2, Binghamton 4, Cortland 5, Ithaca 6, Owego 7, Waverly 8, Watkins 9, Penn Yan 11, Canandaigua 12, Le Roy 13.
OVER THE GARDEN WALL CO.: Buffalo, N. Y., Feb. 25—week.
OLIVER W. WREN: Johnson, Vt., Feb. 27, Hyde Park 28.
OUR RAILROAD MEN CO.: Oneida, N. Y., Feb. 28—week.
PARTNERS CO.: N. Y. City Feb. 25—week.
PAT ROONEY: Cambridge, O., Feb. 27, Marietta 28, Parkersburg, W. Va., March 1, Portsmouth, O., 2.
PECK'S BAD BOY (Atkinson) CO.: Baltimore Feb. 25—week.
P. P. BAKER: New Orleans Feb. 25—week.
PAUL KAUVAR CO.: N. Y. City Feb. 25—week.
PASSION'S SLAVE CO.: Toledo, O., Feb. 25—week.
PRESCOTT-McLEAN CO.: St. Augustine, Fla., Feb. 27, 28, Jacksonville March 1, 2, Savannah, Ga., 4, 5, Charleston, S. C., 6, 7, Columbia 8, Sumter 9, Wilmington, N. C., 11, 12, Goldsboro 13, Raleigh 14, Danville, Va., 15-16.
PAT MULDOON COMEDY CO.: Valparaiso, Ind., Feb. 27, Michigan City 28, La Porte March 1.
QUEEN'S EVIDENCE CO.: Troy, N. Y., Feb. 25—week.
ROSSANY RYE CO.: Chicago Feb. 25—week.
ROYCE-LANSING CO.: Visalia, Cal., Feb. 27, Salinas 28, Fresno March 1.
ROBERT DOWNING: Kansas City Feb. 25—week.
ROBERT MANTELL.: Washington Feb. 25—week; N. Y. City March 4—week.
ROBSON-CRANE CO.: Richmond, Va., Feb. 27-March 2, Baltimore 4—week; Pittsburg 11—week.
RICHARD MANSFIELD: London, Eng., Aug. 4—indefinite.
REUBEN GLUE CO.: St. Louis, Mo., Feb. 25—week; Springfield March 4, Jacksonville, Ill., 5, Bloomington 6, Danville 7, Vincennes, Ind., 8, Terre Haute 9.
RIZA: Portsmouth, O., Feb. 27, Ironton 28.
ROSINA VOKES: Providence, R. I., Feb. 25-27, Albany, N. Y., 28-March 2, Newark, N. J., 4—week; Troy, N. Y., 11, Watertown 12, Oswego 13, Rochester 14.
RHEA (Webster-Brady) CO.: Winona, Minn., Feb. 27, La Crosse, Wis., 28, Oshkosh March 1, Madison 2, Chicago March 4—week; Grand Rapids, Mich., 11, Fort Wayne, Ind., 12.
SCOTT GUNNS: Lebanon, Mo., Feb. 25—week.
SOAP BUBBLE CO.: Montreal, Can., Feb. 25—week.
SOL SMITH RUSSELL: Houston, Tex., Feb. 27.
SKIPPED BY THE LIGHT OF THE MOON CO.: Savannah, Ga., Feb. 27, Augusta 28, Charleston, S. C., March 1, 2, Sumter 4, Wilmington, N. C., 5, Goldsboro 6, New Berne 7, Tarboro 8, Suffolk, Va., 9, Norfolk 11, Richmond 12, Petersburg 13, Trenton, N. J., 14-16.
STREETS OF NEW YORK CO.: Wilmington, Del., Feb. 25-27, Lancaster, Pa., 28-March 2, Hoboken, N. J., 4—week.
SALLIE HINTON: Wellsburg, W. Va., Feb. 25—week.
SHE (Gillette) CO.: St. Louis Feb. 25—week.
ST PERKINS CO.: Staunton Va., Feb. 27, Roanoke 28, Lynchburg March 1, Danville 2, Petersburg 4, Richmond 5, 6, Norfolk 7, Suffolk 8, Hampton 9.
STANDARD THEATRE (Ramage and Freeman) CO.: Lincoln, Neb., Feb. 25—week; Fremont March 4—week; Sioux City, Ia., 11—week.
SAWTELLE COMEDY CO.: Susquehanna, Pa., Feb. 25—week; Montrose, March 4—week.
SHADOWS OF A GREAT CITY CO.: Augusta, Ga., Feb. 27, Atlanta 28-March 1, New Orleans 4—week.
SWEET LAVENDER (Field-Frohman) CO.: Pittsfield, Mass., Feb. 27, Springfield 28, Chicopee March 1, Northampton 2, Holyoke 4, Worcester 5, 6, Fitchburg 7, Lowell 8, 9, Laconia, N. H., 11, Manchester 12, Concord 13, Salem, Mass., 14, Lynn 15, 16.
SPOONER BROS'. CO.: Manchester, Ia., Feb. 25—week.
SIBERIA CO.: Little Rock, Ark., Feb. 27, Greenville, Miss., March 1, New Orleans 4—week; Galveston, Tex., 11, 12, Houston 13, 14, San Antonio 15, 16.
THEODORA CO.: Columbia, S. C., Feb. 27, Augusta, Ga., 28, Savannah March 1, 2, Brunswick 4, Macon 5, Columbus 6, Montgomery, Ala., 7, Selma 8.
TWO SISTERS CO.: Troy, N. Y., Feb. 25-27, Rochester 28-March 2, Buffalo 4—week; Indianapolis, Ind., 11-13, Dayton, O., 14, Chillicothe 15, 16.
THE TICKNERS CO.: Newark, N. J., Feb. 25—week.
THE STOWAWAY CO.: Boston, Feb. 25—week.
TWO JOHNS CO.: Jackson, Miss., Feb. 27, Vicksburg 28, Shreveport, La., March 1, Marshall, Tex., 2, Fort Worth 4, Waco 5, Austin 6, 7, Galveston 8, 9.
TWO LIVES CO.: N. Y. City March 4—week.
TAVERNIER CO.: Battle Creek, Mich., Feb. 25—week.
THE TWELVE TEMPTATIONS CO.: Montreal, Can., Feb. 25—week; Toronto March 4—week; Pittsburg 11—week.
THE PAYMASTER CO.: Richmond, Va., Feb. 25-28, Norfolk March 1, 2, N. Y. City March 4—week.
THEODORE HAMILTON: Galveston, Tex., Feb. 27, 28, Houston March 1, 2, Columbus 4, San Antonio 5, 6, Austin 7, Waco 8, Fort Worth 9.
TWO OLD CRONIES CO.: Meadville, Pa., Feb. 27, Erie 28, Bradford March 1, Binghamton, N. Y., 2, Pittsfield 4.
TRUE IRISH HEARTS CO.: Elmira, N. Y., March 1.
THOMAS W. KEENE: Buffalo, N. Y., Feb. 25—week; Seneca Falls March 4, Ithaca 5, Cortland 6, Carbondale, Pa., 7, Pittston 8, Easton 9, Baltimore 11—week.
THE RULING PASSION CO.: Kansas City Feb. 25—week.
THE FUGITIVE CO.: Cincinnati Feb. 25—week.
ULLIE AKERSTROM: Waltham, Mass., Feb. 25—week; Milford March 4—week; Brockton 11—week.
THE STILL ALARM CO.: Cleveland Feb. 25—week; Chicago March 4—week; Minneapolis, Minn., 11—week.
THE WATER QUEEN CO.: N. Y. City Feb. 25—week.
UNCLE TOM'S CABIN (Clifford-Webber) CO.: Paterson, N. J., Feb. 25—week.
UNCLE TOM'S CABIN (Kirk) CO., No. 2: Alma, Neb., Feb. 27, Orleans 28, Oxford March 1.
UNCLE TOM'S CABIN (Rusco-Swift) CO.: Milwaukee Feb. 25—week.
UNCLE TOM'S CABIN (Boston Ideals) CO.: New Orleans Feb. 25—two weeks.
UNDER THE LASH CO.: Hartford, Ct., Feb. 25-27, Bridgeport 28-March 2, New Haven 4-6.
VIDOCQ CO.: Buffalo, N. Y., Feb. 25—week.
WHITE SLAVE CO.: Hoboken, N. J., Feb. 25—week; N. Y. City March 4—week.
WORLD (J. Z. Little) CO.: New Orleans Feb. 25—week; West Point, Miss., March 4, Aberdeen 5, Tuscumbia 6, Chattanooga, Tenn., 7, Knoxville 8, 9, Cairo, Ill., 13, Paducah, Ky., 14.
WIDOW BEDOTT CO.: Weymouth, Mass., Feb. 27, Worcester 28-March 2.
WE, US & CO.: Grand Rapids, Mich., Feb. 25—week; Toledo March 4—week.
W. J. SCANLAN: Elmira, N. J., March 1.
ZIG-ZAG CO.: N. Y. City Feb. 18—two weeks.
ZOZO CO.: Brooklyn, N. Y., Feb. 25—week.
ZITKA CO.: Providence, R. I., Feb. 25—week.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Lawrence, Mass., March 2.
A TRIP TO AFRICA (Duff) CO.: Cincinnati Feb. 25-27, Parkersburg, W. Va., 28.
BOSTON IDEALS: New Orleans Feb. 25—week.
BENNETT-MOULTON OPERA CO. (B): Hornellsville, N. Y., Feb. 25-27, Olean 28-March 2, Jamestown 4—week; Erie, Pa., 11—week.
BOSTONIANS: Cincinnati Feb. 25—week.
BOSTON STARS: Milwaukee, Wis., Feb. 27, 28, Manitowoc March 1, Sheboygan 2, Monroe 4, Platteville 5, Freeport, Ill., 6, Manchester, Ia., 7, Cedar Falls 8.
BOSTON IDEAL CONCERT CO.: Exeter, N. H., Feb. 27, 28, Newburyport, Mass., March 1, Ipswich 2.
CHICAGO OPERA CO.: South Bend, Ind., Feb. 25—week.
CORINNE OPERA CO.: Louisville Feb. 25—week.
CARLETON OPERA CO.: New Orleans Feb. 25—week, Birmingham, Ala., March 4-6, Nashville, Tenn., 7-9, Louisville 11-13, Indianapolis, Ind., 14-16.
DUFF OPERA CO: Chicago Feb. 25—two weeks.
DESHON OPERA CO.: Kingston, N. Y., Feb. 25—week.
EMMA ABBOTT OPERA CO.: Washington Feb. 25—week; Baltimore March 4—week.
ERMINIE (Aronson) CO.: Buffalo, N. Y., Feb. 25-27.
HUDSON ECKERT JUVENILE OPERA CO.: Dodge City, Kas., Feb. 27, 28, Garden City March 1, 2, Trinidad, Col., 4, 5, Las Vegas, N. M., 6, 7.
KIMBALL OPERA CO.: Paterson, N. J., Feb. 25—week; Albany, N. Y., March 4—week; Syracuse 11—week.
LONDON GAIETY BURLESQUE CO.: N. Y. City Feb. 25—four weeks.
LITTLE TYCOON (Spenser) CO.: Pueblo, Col., Feb. 26, 27, Leadville 28-March 2, Denver 4—week; Salt Lake City, Utah, 11, 12.
LUCIER FAMILY: Hoosick Falls, N. Y., Feb. 27, Greenwich 28, Mechanicsville March 1, Schenectady 2, Schoharie 4, Cobleskill 6, Cooperstown 7.
MENDELSSOHN QUINTETTE CLUB: Denver, Col., Feb. 26-28.
MME. FRY'S CONCERT CO: New Wilmington, Pa., Feb. 27, Mercer 28, Butler March 1, Leechburg 2.
MCCAULL'S CO.: Boston Feb. 25—four weeks.
MCGIBENY FAMILY: Granville, N. Y., Feb. 27, Salem 28, Cambridge March 1, Hoosic Falls 2, Troy 4-5.
NOSS FAMILY: Waynesboro, Pa., Feb. 27, Chambersburg 28, Williamsport, Md., March 1, Martinsburg, W. Va., 2, Cumberland, Md., 4, Keyser, W. Va., 5, 6, Piedmont 7, Grafton 9, Newburg 12, Weston 12, Buckhannon 13, Clarksburg 14, Morgantown 15.
OVIDE MUSIN CONCERT CO.: Omaha, Neb., Feb. 27, Hastings 28, Grand Island March 1, Denver, Col., 3, Cheyenne, Wyo. Ter., 4, Salt Lake City, Utah, 7, 8, Butte, Mont., 11-12, Helena 13, 14, Spokane Falls, Wash., 16.
PEARL OF PEKIN CO.: Philadelphia Feb. 25—two weeks.
SAID PASHA OPERA CO.: N. Y. City Feb. 25—indefinite.
STETSON OPERA CO.: Youngstown, O., Feb., 27, Columbus March 1, 2, Springfield 4, Xenia 5, Piqua 6, Lima 7, Toledo 8, 9, Ann Arbor, Mich., 11, Jackson 12, Battle Creek 13, Lansing 14, Bay City 15, East Saginaw 16.
THE YEOMEN OF THE GUARD (Aronson) CO.: Boston Feb. 11—five weeks.
WILBUR OPERA CO.: Manchester, N. H., Feb. 25—week; Lowell, Mass., March 4—week; Bangor, Me., 11—week.

MINSTRELS.

BEACH-BOWERS MINSTRELS: Nashville, Tenn., Feb. 25-27, Bowling Green, Ky., 28, Elizabethtown March 1, Lebanon 2, Danville 4, Harrodsburg 5.
BARLOW BROS'. MINSTRELS: Washington Feb. 25—week.
CHRISTIE-BARNES MINSTRELS: Kansas City Feb. 25—week.
DOCKSTADER'S MINSTRELS: Waterbury, Ct., March 1.
FIELD'S MINSTRELS: Ballston, N. Y., Feb. 27, Saratoga 28, Fort Edward March 1, Whitehall 2, Rutland, Vt., 4, Bennington 5, Hoosic Falls, N. Y., 6, North Adams, Mass., 7, Pittsfield 8, Adams 9.
GORMAN BROS. MINSTRELS: Detroit Feb. 25-27.
GEORGE WILSON'S MINSTRELS: Joplin, Mo., Feb. 27, Springfield March 1.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Mandan, Dak., Feb. 27, Bismarck 28, Miles City, Mont., March 1, Livingston 2, Glendive 4, Dillon 5, Bozeman 6, Helena 7-9, Butte City 11—week.
HEWITT'S MINSTRELS: Bonham, Tex., Feb. 27, Denison 28, Fort Worth March 8, Waco 9.
HAVERLY-CLEVELAND MINSTRELS: Harlem, N. Y., Feb. 25—week.
HI HENRY'S MINSTRELS: Conshohocken Pa., Feb. 27, Coatesville 28, Tacony, March 1, Bristol 2, Woodbury, N. J., 5, Salem 6, Woodstown 7, Salem 8, Burlington 9.
JOHNSON'S BLACK BOY MINSTRELS: San Francisco Feb. 18—indefinite.
JOHNSON AND SLAVIN'S MINSTRELS: Cortland, N. Y., Feb. 27, Binghamton 28, Scranton, Pa., March 1, Elmira, N. Y., 2.
RICE-SHEPARD MINSTRELS: Wheeling, W. Va., Feb. 28, Steubenville, O., March 2, McKeesport, Pa., 4, Johnstown 5.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Rochester, N. Y., Feb. 27.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO: N. Y. City Feb 25—week.
ENGLISH FOLLY CO.: Baltimore Feb. 25—week; Wilmington, Del., March 4, Reading, Pa., 5, Williamsport 6, Scranton 7, Easton 8, Trenton, N. J., 9, Newark 11—week.
GUS HILL CO.: Pittsburg Feb. 25—week.
HARRY WILLIAMS CO.: Washington Feb. 25—week.
HYDE SPECIALTY CO.: St. Louis Feb. 25—week.
HOWARD ATHENÆUM CO.: Chicago Feb. 25—week.
IRWIN BROS. CO.: N. Y. City Feb. 25—week; Newark, N. J., March 4—week.
LILY CLAY: Erie, Pa., Feb. 27, Akron, O., 28, Canton, March 1, Youngstown 2, Pittsburg 4—week.
MANN'S CO.: Rouse's Point, N. Y., Feb. 25—week.
MAY VERNON CO.: Chillicothe, Mo., Feb. 27, Gallatin 28, St. Joseph March 1, 2.
MAY HOWARD CO.: Brooklyn, N. Y., Feb. 25—week.
MINNIE LEE CO.: Jacksonville, Fla., Feb. 27, 28.
NIGHT OWLS CO.: Philadelphia Feb. 25—week; Brooklyn, N. Y., March 4—week.
NELSON'S WORLD CO.: Cincinnati Feb. 25—week.
RENTZ-SANTLEY CO.: Newark, N. J., Feb. 25—week.
ROSE HILL CO.: Milwaukee Feb. 25—week; St. Paul, Minn., March 4—week.
REILLY-WOOD CO.: Cleveland Feb. 25—week.
WATERS CO.: Mattoon, Ill., Feb. 25—week.

MISCELLANEOUS.

COUP'S EQUINES: Freeport, Ill., Feb. 27, 28.
G. PAUL SMITH: Fairbury, Neb., Feb. 27, 28, Belleville, Kas., March 1, 2.
HOWORTH'S HIBERNICA: Beverly, O., Feb. 27, Corning 28, Shawnee March 1, New Straitsville 2.
KELLAR: N. Y. City Jan. 28—indefinite.
LOWANDA: Washington C. H., Feb. 27, 28, Xenia March 1, 2.
PHILIPPI SALVINI CO.: Nashville, Tenn., Feb. 27-March 2, Louisville 4—week; Cincinnati 11—week.
PROF. MORRIS: Brockport, N. Y., March 1.

MATTERS OF FACT.

A first-class comic opera troupe or strong attraction is wanted for three performances April 26, 27 at Morton's Opera House, at Paducah, Ky. The Odd Fellows from three States hold a joint celebration at Paducah on the dates mentioned. Applications will be received by J. H. Quigley, lessee and manager of Morton's Opera House, or Klaw & Erlanger.

F. R. Montgomery, character and singing comedian; Jennie Kay, singing soubrette and boys, and Georgie Pearl, child actress, are at liberty.

Imre Kiralfy, No. 39 West Washington Square, New York, will receive applications from managers who desire to produce The Black Crook, of which Mr. Kiralfy is the sole owner.

Manager Frank Gray, of the Memphis Theatre, at Memphis, Tenn., has the following open time: March 14, 15, 16, 25, 26, 27.

All communications relating to the late Fred Marsden's plays must be made through the offices of Gustave Frohman, No. 19 East Twenty-eighth Street, this city.

A general theatrical business is transacted at the offices of Gustave Frohman, No. 19 East Twenty-eighth Street, this city.

Fritz Williams is *en tour* with Arthur Rehan's company.

Celie Ellis, who sang soprano roles in comic opera with the McCaull and Conried Opera companies, is disengaged.

Burr McIntosh, who was light comedian with the Helen Barry company, is at liberty for leading or light comedy.

The Opera House at Cohoes, N. Y., has passed under the management of E. C. Game, who was formerly THE DRAMATIC MIRROR'S correspondent in that town. Mr. Game is a young man of excellent business capacity, having been connected with a bank for a number of years, and he is highly thought of in the bustling city where he dwells.

Virginia Harned, who recently played leads with A Night Off company, is at liberty.

The Warder Grand Opera House at Kansas City, Mo., has been pronounced by the most distinguished professionals to be one of the most elegant theatres in America. This house is now booking for this season and next. Its casino roof garden is superb and is fitted with durable passenger elevators. A first-class opera company is wanted for the Summer season, which will open on June 10.

M. Herrmann, the costumer, recently furnished the Carleton Opera Company with some elegant costumes. Mr. Herrmann has just made some accessions to his stock, and it is said that he now has the best costuming establishment in the metropolis.

Duncan B. Harrison's successful military play, The Paymaster, will soon return to this city and will be presented with magnificent stage setting and appointments at the Fourteenth Street and other metropolitan theatres. The representation will be given with a selected cast, entire new scenery, costumes and effects. The Paymaster has just passed its twenty-fifth week since its first production, Aug. 18, 1888, in Philadelphia, and during that period, while the running weekly expenses have been $1,250, the play has cleared $8,000 profits. In St. Louis its receipts for a week were $4,080.75; Cincinnati, $4,306; Pittsburg, $4,048.75; New York, $5,100; Brooklyn, $3,300; Chicago, $4,100; Philadelphia, $4,700; Boston, $4,905; Baltimore, $4,800. Time is now being booked by W. W. Randall, 1145 Broadway, New York, who is the only authorized agent. Mr. Harrison will soon produce another military drama of which he is the author. It is entitled From '61 to '65, A Tale of the War.

Georgie Hamlin, who is starring with her own company in a choice repertoire of melodrama, is reported to be meeting with much success and has made a favorable impression in the circuit where she has appeared. The following is the roster of the company: Will Chatterton, P. S. Strobecker, L. J. Dillon, A. L. Strobecker, Ashley Rush, Oscar Cook, Jenny Sylvester, Maggie Dillon, Georgie Hamlin, B. W. Morris, leader of the orchestra; F. M. Lighter, pianist; Clayton Dillon, cornetist; A. L. Strobecker, business manager; Paul G. Hamlin, manager.

Royal S. Crane, referee, by virtue of a judgment of foreclosure and sale of the Supreme Court, has directed Richard V. Harnett & Co. to sell at auction at the Real Estate Exchange and Auction Room, No. 59 to 65 Liberty Street, on Monday, March 18, all of Charles A. Stevenson's interests in the lease and good will of the business trademark of the Third Avenue Theatre.

Harris' New Theatre, formerly the Hennepin Avenue Opera House, at Minneapolis, Minn., will be opened with a first-class opera company, numbering seventy people, on May 1 for the entire Summer season. This theatre was built at a cost of $500,000, and is said to be the finest theatre in every respect west of Chicago. Applications for time and terms from first-class attractions only will be received by Manager P. Harris, Academy of Music, Baltimore.

A spurious circular relating to the Bad Boy has been issued and signed by one Matt Kusell. George W. Peck and Charles Atkinson, the sole owners of Peck's Bad Boy, give warning to managers that this Kusell is entirely unknown to them, and had no authority to use Mr. Atkinson's name on the circular in question. The circular purports to warn managers against some pirates who are producing the Bad Boy, while the document itself is a forgery.

The desirability of securing such an attraction as the Hanlons' Fantasma in cities and towns throughout this country where the theatres did not possess stages ample enough to allow this spectacular play to be represented, led managers to inquire if the ingenious Hanlons could not devise mechanical effects adapted to smaller stages for the production of this spectacle. In response to several hundreds of applications from managers in these towns the Hanlons will equip and put on the road a second Fantasma company during the season of 1889-90. The scenery and mechanical effects will be equal in every respect to the present Fantasma company, and, being built especially for production in the many cities and towns where the mammoth dimensions of the original Fantasma effectually precluded its presentation, it will be a decided boon for managers in these cities. The magnificent scenery and properties comprising the *mise-en-scene* will be modeled from the original production. Time now booking. Applications for dates will be received by Edwin Warner, business manager, *en route*.

At the end of this season Manager Gus Hartz will relinquish control of the Park Theatre at Cleveland, O., and will devote his entire time to his Euclid Avenue Opera House and the Northern Ohio circuit which he is about establishing, consisting of Youngstown, probably Akron or Canton, Warren, Alliance, Findlay, Wooster, etc. Mr. Hartz is now booking time for this season and next for the Euclid Avenue Opera House, said to be the only leading opera house East of Cincinnati and West of Buffalo playing the best attractions only and at regular prices. For open time apply to Gus Hartz, or his only authorized agents in New York, Klaw & Erlanger.

Georgie Hamlin, the talented little actress, who is starring with her own company, and who has not closed for 104 weeks, is gaining a wide-spread reputation for her lady-like deportment and clever acting. She has purchased three plays, written expressly for her, viz., Our Pet, Little Vic and Good-For-Nothing Nan. It is Miss Hamlin's intention to make three-night stands, with good company, brass band, fine orchestra and special printing. Time all filled until July 1. Managers desiring to book this attraction for next season will wire or write Mr. A. L. Strobecker, booking representative. Permanent address, Cambridge, Ill., or as per route in *Clipper* or MIRROR.

PAUL G. HAMLIN, Manager.

—*Com.*

LETTER LIST.

The following letters await their owners at this office. This will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

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Bruening, Geo.
Brooks, Jos.
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Elton, Alice
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French, Jr., C.
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Ficker, G. E.
Field, R. M.
Giles, Fay
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Gallether, D
Goodwin, F. W.
Gale, F.
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Gallatan, A
Hosted, H. S.
Hallen, Geo.
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Hardy, T. N.
Hernandez, Irene
Harris, H.
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Howard, Bronson
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Janres, Louis
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Noble, Florence
Newell, W. D
Nunnemacher, J.
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O'Nesi, J. H.
Osborne, Rose
O'Neill, Jas.
Packard, Mrs. J.
Plympton, Eben
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Perkins, W. E.
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The Royal Tramp
Underwood, A. R.
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Williams, Harry
Warren, Rebecca
Webb, C. H.
Waters, Joe
Wetter, L. Telair.
Welby, Bertha
Wilson, Miss A.
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Ward, H. D.
Weston, Alice
Wood, G. W.
Wallis, Jas.
West, Wm
Wheeler, W. C
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Warren, E.
Wagenhale, I. A.
White, Lavinia
Verance, F.
Yardley, Wm.
Zelma, A.

NOTICE.

SUPREME COURT, CITY AND COUNTY OF NEW YORK.

Byron W. Cohen against Augustus R. Lowe and Others, Defendants.

In pursuance of a judgment of foreclosure and sale duly made and entered in the above entitled action, and bearing date the 18th day of February, 1889, I, the undersigned, the referee therein named, will sell at public auction at the Real Estate Exchange and Auction Room (limited), 59 to 65 Liberty Street, in the City of New York, on Monday, the 18th day of March 18, 1889, at 12 o'clock noon, by order of Richard V. Harnett & Co., Auctioneers, the premises in said judgment mentioned and therein described as follows: All the right, title and interest, which was of Charles A. Stevenson in and to the good will of the business trademark in use at any time of the premises known as the Third Avenue Theatre, in the City of New York, and all and singular the right, title and interest which was of Charles A. Stevenson in and to the buildings, properties, lease and lease-hold interest of the premises known as Numbers 443, 445, 447 Third Avenue, and the lot in the rear thereof known as Number 206 East Thirty-first Street, in the City of New York, and all the right, title and interest of said Stevenson in and to a certain lease of said premises made by Annie L. McCahill by deed of lease bearing date the eighth day of December, 1882, for the term of ten years from the first day of May, 1883, with the privilege of a renewal of said lease for a further period of ten years thereafter, and which said premises above described and taken together are known and occupied as the Third Avenue Theatre in the City of New York aforesaid.

ROYAL S. CRANE, Referee,
62 Broadway.

R. W. COHEN, Plaintiff's Attorney and in person.

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